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**Trying to be something other than tragic hotshots: Gespräch von Henri de Riedmatten mit Paolo Do, Salvatore Lacagnina, Michele Luminati und Philippe Sormani**

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# STUDIO ROMA NOTES

# BEHIND THE LANDSCAPE

## Prelude

15

Words formed at the beginning of the three years. Institutional words, representational words, meant to produce and take positions. This is only one kind of beginning.

An attempt to write – imagining it for the first time – what would become a research programme in the years to follow. The astronomers explained the world with the image of an exploding grenade: irresistible, as only that which bursts in order to grow can be.

## 17 Trying to Be Something Other Than Tragic Hotshots

Outlining the coordinates and perspectives around which Studio Roma was envisioned and then organised; the desire to break down bureaucratic boundaries between sciences and arts; the difficulty of creating an unstable space in which to rethink existing forms of expertise and power, aware of the risk of losing everything and upsetting everyone. An assumption of responsibility on the part of the coordinators of Istituto Svizzero di Roma, during the years of the development of Studio Roma.

An overview perspective, as seen from within the mores and the manners of its hosting institution, its various voices confronted with the programme's concept and its possibilities.

## 25 Due to a Surplus of Youth

Voices from within the studio, with various colleagues and associates from various times and places at hand and on side. Written from the middle of things, caught up in daily affairs, as well as considering what was at stake. Thought of and produced by those who had given most of the written form of the programme when needed. Although this is true of most of the book.

Written annotations, quick enough to overcome the responsibility of the movement where everything that is original seems arbitrary, where what is lively seems doomed and what is light seems superficial. Scattered notes, because they who ponder an effect are no longer susceptible to any effect. The narration, in personal terms, for the first time, of a project always created and programmed in a collective way, with all the difficulties that implies. Without taking their distance from the others, the authors have tried to avoid the sharing of a partial perspective.

## MATERIALS

Heterogeneous and occasional writings that indicate certain central references of contemporary institutions on which Studio Roma has taken a position, outlining certain cultural horizons in which Studio Roma, with its annual research projects, has attempted to assert its viewpoints.

## 47 Formats, Audience, Network

Formats, audience, network: words worn out by bureaucracy. Excess ambition: is it still possible to cleanse the institutional language in the waters of some river – as happened to Alessandro Manzoni for his *The Betrothed*?

Studio Roma used such formats as field research, cinema, readings in common and open studios among others. The idea of the open studio was introduced during Peter Friedl's workshop *Touch of joy* in 2014 and was used for the workshops in 2015 and 2016. It could mean many things, and various kinds of activities took place during the open studios. But it was the one format in which the positions of speakers or performers, participants and audience got somewhat messed up.

P.S. I don't know how non-Italian readers, or those less well-versed in literature, will cope with this metaphor, but...

## 53 Space of Research

What is at stake is the spatialisation of research and the networking of the agents who will meet the challenge of constructing a new geography of knowledge production; intense experimentation that removes the individual character from the investigation, putting it back into its proper collective condition.

The space where the research of Studio Roma takes place is described here in two forms: one as the abstract space that it occupies within all research, 'a space that makes the "in-between" of disciplines explicit', and as one that multiplies and relocates a geographic place of research. Probably written with field research trips in 2014 to L'Aquila and the Belice valley in mind and the field research trip to the border zone of Evros–Meriç in 2015.

## 58 Artisans of Institutions

Institutions can be crafted like an artifact. They are shaped, coloured, carved and fired. Depending on the available materials, the conditions, traditions and ambitions of historical time and experienced time. In some cases with the romantic heroism of the son of the bellmaker in *Andrei Rublev* by Tarkovsky, in others with the lightness of the good old shapers and painters of all the pottery of the world...

## 64 Knowledge in the Middle–South

Beyond the terminology that all too often evokes military language, it is necessary to take a position in order to know; to be aware of our position from which we observe the space in which we move: we have to know the land, the climate conditions, the winds. It is necessary to be aware of differences. To ask what Europe or the Mediterranean means today and to attempt to gain a few half degrees of shift in our perspective, this seemed like the minimum condition, at least in terms of attitude, or of inner metronome.

## THREE ROADS IN A YELLOW WOOD

Each annual research programme traced its own course. Starting with the suggestion of a thematic nucleus, the artists and scholars invited to Studio Roma shaped a polyhedral research initiative. These research projects are narrated here, without putting excessive demands on them, which would be their downfall. They have not been completely exhausted, as the result would be the immediate impression of a completed emptiness. Like gold diggers who talk at length as they walk, about nuggets as big as a fist that appeared in their pans, so it is said that the single possibility offered by a theme, if neglected, can suddenly take its revenge. The texts are followed by a selection of images gathered during the course of the research.

## 73 Spiritus Phantasticus

Image as document; imagination with its multiple potentialities and functional mechanisms; history as narration and the narratability of the real. These are just some of the questions into which the artist Peter Friedl plunged us, which in one way or another brought a specific tone to the Atelier in 2014.

## 97 The Shadow Line

Borderlines have always striped the canvas of the world to mark an immediate difference, a distinction between two contiguous and incompatible spaces. A line becomes a boundary to represent a dispute, to announce an open conflict, or to demonstrate relationships of force between differing entities.

# All Science Would Be Superfluous

## ATELIER

A room to work and a room to study, a place to produce, to materialise, to construct whilst studying and vice versa: to study while working. A space was constructed to combine these two well-established patterns and treat them as a given; the connection of both became the basic structure for all the kinds of activity to be shared.

To introduce a theme for study is not the same as buying clothes off the rack. It does not mean ploughing the terrain of research with tired ideologies. If anything, it is the effort to avert the self-referentiality of a proposal, to avoid the impotence of transforming an indignant outcry into an orderly public debate; it means avoiding self-proclaiming the radical nature of our own research simply for the purpose of seeming credible to ourselves.

An annual research programme full of internal plots, tangles, unsorted threads, blind alleys, clearings, escape routes and returns. Beyond the questions, the problematic nodes, the lines of research, we have tried to construct a programme by implementing a complex *mise en abyme*, to test the initial positions within a broader historical-cultural scenario.

# 2014 Facing the Crisis: Testing Rules and Practices

The research programme of the first edition of Studio Roma is a narrative that makes it possible to trace unexpected entwinements and uncharted paths, experimenting with different formats and fields of knowledge, directions of research and working methods. In this programme, production and creation intertwine in a positive way, where the experience and method of the historian push the work into the vertical dimension of thought, discussion and international interaction. This is an uncertain navigation without a clear destination, allowing us to come to terms with ambiguity as a privileged terrain of discovery, following unwelcoming paths.

The programmes of each year were developed in conversation with the visiting artists and scholars, as well as influenced by all other participants, situated somewhere in-between various kinds of specialisations and fields.

# 2015 Facing the Crisis: Testing Knowledges and Tools

The 2015 programme imagines a geography of knowledge that is able to go beyond the present divisions between disciplines, art and sciences, social classes, identities, regions, religions... The border, in its multiplication and polysemy, becomes an interstitial and hybrid space with respect to rigid national identities. Fixed conditions of belonging are swept away to open things up to contradictions, ambivalence, the conflictual character of borderlands that operate as a paradigm of crossing, circulation, material mingling and resistance. Within this ambiguity, a border is not only a device that divides but also joins, to give form to the reality we experience by connecting and separating, splitting and overlapping. What emerges is not so much a clear line between a presumed homogeneous and known inside and a hypothetical outside, as much as its ability to produce indistinct zones, to express contradictory perspectives and ambivalent viewpoints.

The trouble with personalities, they're too wrapped up in style  
It's too personal, they're in love with their own guile  
They're like illegal aliens trying to make a buck  
They're driving gypsy cabs but they're thinking like a truck...

I like the druggy downtown kids who spray paint walls and trains  
I like their lack of training, their primitive technique  
I think sometimes it hurts you when you stay too long in school  
I think sometimes it hurts you when you're afraid to be called a fool

Lou Reed, *Trouble With Classicists*

# 2016

## Value and Surplus Value

Studio Roma Atelier, a place of many levels, used by many people, occupied and renamed, the space usually set aside for exhibitions at Istituto Svizzero di Roma: the Sala Elvetica. Were it not for the flux of people entering and exiting on a daily basis, it might have seemed like a bunker: underground, protected from mobile phones, with rather glaring fluorescent lighting. Bunker: if we borrow this term from logistics, it refers to a large receptacle, located in port facilities or on islands scattered in the Indian Ocean or the South Pacific, to store the precious, polluting and oily fuel for cargo ships, pleasure boats, ocean liners, steamships that ply the trade routes of much of the world, transporting goods. One had to move carefully in that strange container that was the Studio Roma Atelier, packed to bursting, overflowing with that strange, highly flammable fuel that is cooperation. Material to handle with care.

## 189 Participants

By deciding to introduce the participants of Studio Roma at the end rather than the beginning of this book means reversing the before and after: the first and last names are not just a list in alphabetical order or order of appearance. They present the appearance of a sudden proximity, though it can also be distant, as a necessary condition for the implementation of this research programme.

## Afterword

# BEHIND THE LANDSCAPE

# Prelude

Studio Roma is a transdisciplinary research programme conducted by the Istituto Svizzero di Roma, extending fellowships and support to visiting artists and scholars, oriented towards experimenting with new pedagogical practices within artistic and scientific work.

Studio Roma is a ‘metropolitan artist’s studio’. A place of production, work and transformation, investigating the role and potential of art and of different kinds of knowledge. A space between the inside and the outside, where research is not pressured to achieve immediate results and experimentation is never heading towards an ending, but a prelude. With its laboratories and workshops, field research, events and readings in common, Studio Roma combines and sustains the mutual interdependence of three forms of knowledge: science (*epistème*), practice (*pràxis*) and production (*poíesis*). This approach offers a radical alternative to those based on a disciplinary approach.

Studio Roma accepts the challenge presented by knowledge itself, responding with a thematic approach. Each year a working theme has been selected, so as to shape a transformative and generative knowledge beyond specialisation and traditional processes. This method is an attempt to avoid standards of research, to glimpse landscapes of excess, hybrid assemblages of experiences, expertise and formats of knowledge. A non-linear path that grasps the grammar of paradox, highlighting frictions, to explore an

epistemology of multiple trajectories, to problematise the present instead of repeating easily found answers. The goal is to move beyond the narrow disciplinary divisions and the segmentation of academic knowledge that within the system of education separate those who know from those who do not (yet) know. Studio Roma wants to assert new qualitative and intensive hierarchies that are not the mere reproduction of what already exists; differential relationships, beyond the polarisations between art and science; education and research; formal and informal knowledge. This method triggers productive relations between different fields of practice, laying the groundwork for a knowledge capable of having effects, implications and openings.

Studio Roma is also a digital platform, an archive, a multimedia library. It supports publications and an in depth analysis on the themes related to original epistemic and methodological assessment models of the social sciences, in order to deepen forms of transdisciplinary research, exploring original curricular paths. The goal is to dispute the meaning of excellence in the production of knowledge, seen as the capacity to connect distributive models of communication and intensive forms of cooperation.

Studio Roma is a territory that expands beyond the usual sites of institutional education, it provides a model for a transnational research institute of the arts, culture and the sciences.



# Trying to Be Something Other Than Tragic Hotshots

SL Salvatore Lacagnina  
Head of artistic programme  
ML Michele Luminati  
Director  
HR Henri de Riedmatten  
Former head of  
scientific programme  
PS Philippe Sormani  
Head of scientific programme

ML

I'd like to start this conversation by emphasising the independence of Studio Roma, its diversity with respect to the academic world and, perhaps, the art world. The fact that it is not a traditional site of education and research has allowed us to move in different fields, and to come to terms with a city like Rome. The Istituto Svizzero di Roma has sought a relationship with the territory of this city, establishing forms of dialogue with civic society and the world of culture, in this way it has gained institutional recognition, beyond the logic of mere national representation.

We have rethought the role of foreign academies, working on current themes of diverse significance, rather than being limited to a single discipline or form of art. In this way we have attempted to attract the interest of young artists and researchers who otherwise would never have come to Rome. To create an institutional laboratory, to activate experimentation – this was the idea by which we wanted to break with old schemes and venture into different fields of knowledge, in which to test formats

and ways of working together. To do this, we have often indulged in the luxury of not producing something definite, instead creating a time and space in which to try things out, to test them.

HR

In the years in which I have worked at the Istituto Svizzero di Roma we have produced projects that would not be possible in the academic world. One important factor has been the transformation of the Art and Science Departments of the Istituto Svizzero di Roma, initially imagined as two different programmes and two different purposes. We created a model in which art and science could truly meet, with strategic events capable of transforming the separation into a terrain on which to construct a joint direction, an original model of work. The cycle of encounters *Institution and difference – on the timeliness of Ferdinand de Saussure* organised in 2013 for the centennial of the birth of the linguist from Geneva, was the perfect vehicle with which to begin, it provided the starting point for Studio Roma which gave rise to a working group gradually joined by many other collaborators.

SL

While *Institution and difference* was the attempt to practise something, with the focus upon experience – which shares its roots with the word 'experiment' – developed out of a close collaboration with the 7th Berlin Biennale, thanks to which we emphasised the fact that we were in support of practice. Theories are almost always more attractive than practices, more precise and easy to narrate,

clean. But transformation is generated by practices. The question is how we practise a transformation, not how we state it. Not how we explain it.

ML

But practice is what sets our approach apart, in relation to the many discussions that have taken place. It is no coincidence that the first research project undertaken by Studio Roma focused on the theme of rules and practices: the aim was not to stop short at mere statements of general principles, but to seek, under the transdisciplinary roof that everyone desires and discusses, what it means to practise certain approaches and to interact among various disciplines. This is how the field research has replaced the cultural trips the Istituto Svizzero di Roma offered to its fellows. The idea was to enter the territory, to take various paths, perhaps to backtrack in order to take another path, if necessary. The experiment also means reaching a point at which you might no longer advance, where you are forced to take another direction.

PS

I arrived at the Istituto Svizzero di Roma when Studio Roma was already under way. I believe that for an institution to open itself up to a set of new practices, incomparable to those already seen in the past, an effort of explanation is required, because the discursive aspect of the practices is also important.

SL

Usually when there are two things that are not working, you have to find a third thing that has nothing to do with the others, that is not in direct confrontation with them, but may eventually incorporate them. The idea is to constantly experiment with formats, models that break up previous suppositions. This is a practice, a complicated activity that cannot be resolved with a remark, it cannot be hastily judged. To define an institution as 'difference of differences' means defining it not so much through its ability to conserve, as through its

ability to become a generator of transformation. This is the challenge. Furthermore, defining an institution as a 'relationship' means defining it through dissimilarity rather than homogeneity.

PS

When there are comparisons to be made you have to pay attention to the risks of being reductive, this is always lurking around the corner of an interesting experience.

SL

The question is: with whom do we create a relationship? This is accompanied by another question: what can art do for reality? This was the statement of the 7th Berlin Biennale, of absolute uniqueness, a declared revolt. The Istituto Svizzero di Roma was the most active institutional partner of that experience. Our first statement was: we do not need the umbrellas of the philosophers that protect us, we will go out into the street and see what happens. This is a political practice. We all know how theory serves to sustain practice, but the underlying ideas of the theory-practice relationship have to be experimental. And to practise this experimentation you have to know how to distance yourself from certain things.

If we're talking about beginnings, we cannot help but mention the *Draftsmen's congress* initiated by Paweł Althamer in the church of St. Elisabeth in Berlin Mitte and by the Istituto Svizzero di Roma, in the context of the 7th Berlin Biennale. A place in which artists and the public established a dialogue using the language of images instead of words, where each person was invited to take part in the discussion through drawing, and to freely respond to the urgencies of our time. It is in this context that the work of the exhibition *Cattedrale* began, also at the Istituto Svizzero di Roma, where a group of artists raised the question of the need for new formats, to reassess the system of relationships, the idea of cooperation and the relationship with public institutions.

ML

Studio Roma has been our model of an institution, we might say; a model capable of working and interacting, it connected the many other projects we have implemented over the years, not just *Institution and difference* and the *Draftsmen's congress*; we can also consider the cycles of research *Making space* and *The boundaries of the law* which were similarly organised with different protagonists in the city of Rome such as a university and self-managed spaces, but also the artistic programmes *Artist laureate* and *Openings out to reality*. Studio Roma is emblematic of an institutional style, of an overall way of presenting and practising, it has had an impact on everything we have done.

Public research

SL

Studio Roma is a sort of institution within an institution, providing public and free research. Had it remained a series of activities for a privileged few, just for the ISR fellows, we would not have broken down any boundaries.

HR

Reflections on the public dimension have been important from the outset to open up new paths for the circulation of knowledge, as well as to discover new territories.

ML

We made the process of research itself public. The results of research are not just shared and socialised when they are completed. With Studio Roma there is no result, but a process made of working on materials and a discussion involving all the participants. The public nature of the activities is connected to a breach, to challenge pure specialisation and to break down the barriers between the little gardens each person builds for their own comfort. In this way we force the specialists to come to terms with other positions and demands, I think this is the only way to approach the problems we are experiencing; to challenge each

other, practising a dialogue that can be conflicting.

PS

The public character of the research process has to do with 'publics', in the plural, as opposed to the model of the spectator. This position reveals the experimental and practical aspect of the process that makes other demands on the participants in regards to the consumption of culture, and how it usually happens. But it is strange how we always have to remind ourselves of this point, time and time again.

ML

The principal example of a public that is not just a spectator but in some way an active participant was constructed with the *Draftsmen's congress*, where there can be no contribution that is not valid, not important, and at the same time each person conserves their respective forms of expertise without which it would be impossible to enter into a dialogue with others. Furthermore, organising the activities of Studio Roma in different places around the city and beyond has allowed us to interact with a wider public that is different from the people who frequent Villa Maraini. This has led us to come to terms with new actors and to go to places not usually envisioned for certain types of discourse, to challenge certain types of rigidity, to create an institution that is different and directly tied to a widening of the audience.

SL

To rethink the institution you have to unsettle the question of the homogeneity of who practises it and frequents it with you; otherwise no results can be achieved. What you are saying opens up the theme of the networks that Studio Roma has been able to activate, networks that are not homogeneous and are often asymmetrical, forming the basis of the public nature of the research. Studio Roma has tested, in an unusually interesting way, the capacity of attraction and connection both in the city of Rome and on a European level

that extends into the Mediterranean, as far as Istanbul. A network that has been constructed rapidly with different art schools, from the École nationale supérieure des beaux-arts of Paris to the Norwegian Kunstakademiet i Trondheim, by way of the Fachhochschule Nordwestschweiz of Basel, has seen Studio Roma as a tool by which to develop forms of education with a high degree of experimentation which these institutions, constrained by specific programmes, cannot implement.

ML

We did not want to limit the process to the Italy–Switzerland relationship, so we have widened the range of action to a European level where the questions and the approach touched on urgencies not exclusively connected to these two countries.

PS

This was also made possible by the fact that art and the knowledge of science are not constricted by mere geographical or national boundaries.

SL

For the Swiss art schools, we have seen that the Istituto Svizzero di Roma can become the place to go to meet Europe, starting with specific programmes and projects. Spending time with Studio Roma meant coming into contact with Europe; this was the aim of the platform we created.

## Experimentation

SL

From the outset we have developed a horizontal working structure, in the sense that it crossed the whole institution, making it possible for everyone to be free to contribute in her or his own way. Studio Roma has not had a single visage, but many faces. It has put another organisational and working method into practice, reconfiguring the existing hierarchical structure of an institutional context. It has changed this institution *de facto*, basing its work on a team in which differ-

ent first and last names appeared in succession, where there was no vertical order that would demand silence. This was complicated in certain moments, but at the same time it generated the unpredictable character of Studio Roma in which multiple voices were combined.

HR

It was a redefinition on all levels: the organisation, the management, the programmes.

PS

It was also a space of reflection on how things are done, on how one usually works, a decontextualisation and recontextualisation of one's own work, on how we have to provincialise ourselves.

ML

In a laboratory of this kind the leadership has the task of creating sufficient time and space for the experimentation to move forward, it has the duty of taking risks with respect to external expectations and demands. We had to create a shield to make spontaneity, risk tolerance and make improvisation possible in this phase of innovation, sustaining a climate of real commitment. The risk was that we would be blocked by bureaucratic barriers. We have tried to get away from a purely productive outlook, to take risks and to protect the laboratory from bureaucratic demands. I do not think there can be other conditions that permit true experimentation. We are affected by an earthquake, as we said in the first year, to describe a situation in which hierarchies have collapsed and each person has to engage with what they find in the midst of an unstable situation. If we want to practise something unusual we have to do it immediately, by ourselves: you cannot work with old schemes and claim to be doing something different.

SL

I believe this environment you are describing also helped those we invited, with whom we constructed the programme and shared the risk of walking this tightrope.

The quality of some of the activities we organised still resonates today.

ML

I am immediately reminded of the workshop *Touch of joy. Exercises in imagination* created by the artist Peter Friedl: building it, we provided a space and a possibility that not even he had initially imagined. Friedl accepted the challenge and the result, as a whole.

SL

While we left the artists free to take risks, the artists also tested the institution. We would have had to change at least half our structure after the first year of activity, based on what we had learned. We would have had to add new facets, but we ran up against the fact that institutions don't work except within their own rules; they are incapable of functioning any other way. Think about museum institutions: they guarantee themselves, they are based on self-preservation, not on the new. We wanted to guarantee something that was impossible.

ML

We tried to create a different space where the experimentation could be different, where the result had another value and was of another quality. The output was Studio Roma, its programme in itself.

SL

To go back to a rather nineteenth-century formula, we might say that form and content coincide in Studio Roma, and perhaps that was our ambition. This has been possible thanks to the contribution of art and its ability to stage an action. A conversation like this one, involving people sitting around a table, immediately becomes a theatre piece with its own form. It is a happening. For an artist it is already an image. To give form to this way of acting becomes fundamental.

PS

Otherwise there is the risk of simply responding to the complaints of those who have stayed at home. There is a paradox

in this experimentation, namely challenging the evaluation of an institutional setting where evaluation is continuously demanded. We asked ourselves how to move in this context.

SL

We disrupted the rules of judgment; of what is or is not quality and its value. We pursued it to the extreme limit. The continuity of Studio Roma should be re-examined after some time, if it has continuity. I would like to uproot some weeds from our present, which are passed off as healthy, the processes are slow and the new developments are not the trees you see on the horizon, but the seeds from which a shoot emerges.

ML

There is no definite result; the red thread we have unwound over these three years is not a definitive answer. We have used words like ambiguity or precariousness to describe how we have moved on shifting ground, where we had to configure the very constellations under which we worked.

SL

We have done this through a cooperative method of solidarity, these are words that are always rather difficult to use and almost always fail. It has been an ongoing and constant battle that we have pursued with all those who have been together with us. It has not always been easy, but things should be put to the test every day; we cannot allow ourselves to think of them as a given, once and for all.

Rome, May 2016



Graphics by Luciano Paccagnella, realised for the invitation to the first Memphis presentation on 18 September 1981 at the Arc '74 showroom in Milan.

# Due to a Surplus of Youth

I cannot speak enough of this content,  
It stops me here; it is too much of joy  
W. Shakespeare, *Othello*,  
Act 2, Scene 1

In medias res

How can we describe the years of Studio Roma without detaching what we decide to describe from the entirety of what could be narrated? How can we narrate the tangled weave of its multiple activities, characterised both by a 'live' process and by approaching knowledge as oral material, seemingly ill-suited to a written, linear account? Another defining aspect makes things even more problematic; the research projects were based on a programmatic intention to remain unfinished, refusing to find shape in a final result. Conclusions, someone said, should always be temporary. This is because Studio Roma had a riskier ambition, to imagine the possibility of disrupting the units of measure of the present cultural system. So it is clear that there is a clash between the perceived efficiency of the idea of the product as necessary and closed and the desire to create a space in which to welcome the interaction of multiple methods of interpretation, ways of thinking and styles. This first idea does not respond to the aspiration to rely on the centrifugal force that this convergence can unleash, as proof of its functioning.

Problematizing these difficulties, we have chosen the language of notes, so as to conserve an open, non-definitive style, to consider the connection between the time of lived experience and its written account. We might say, we do not want to make inadequacy into a

book, and certainly not an event, to paraphrase Faust. At the same time, these notes should ward off a volume composed of a series of conventional texts set all in a row, summing themselves up and vying for page-space with rather useless illustrations; theoretical texts, sufficiently abstract to make up for the impossibility of sharing the multiplicity of experience. These are partial notes, where commentary is followed by sudden accelerations, locked grooves and obstinacy. Notes written by multiple hands investigating an artisan relationship with the production of knowledge, in order to advance the material we have brought to life. These notes remember certain aspects whilst forgetting others, they distrust a narrative that attempts to justify, or to persuade. The reader will not be satisfied by explanations, because these notes leave an open history, you will not find meanings left like coffee grounds at the bottom of the cup, but many scattered facts that will be finished only when their continuation is nothing more than the repetition of what has already been represented.

### The backwards spyglass

After three years of carpentry, brandishing hatchet and chisel, it would be enough if these notes could help us to gain a historical dimension within which to locate the experience; to invent a necessary tradition. Like dottor Fileno, the emblematic character of Pirandello, who used a reversed spyglass so as not to look towards the future where he knew there was nothing to be seen and instead persuaded his heart to be content to look from the larger lens through the smaller, aimed at the present, so that all things would immediately seem small and far away.

There is nothing new in Studio Roma, and in fact we are slightly irritated by the use of the word 'new' which continues to be the obsession of any activity, which gives meaning to any experience, the effective

explanation for any relationship. The New World: *do you remember?* If anything, Studio Roma is the continuation of a point of view, an attitude or position that we would like to discuss.

Leaving the *Scritti* of Ettore Sottsass, which we have read so many times, closed for once, and instead setting up this backwards instrument; the landscape appears to us inhabited by examples, experiences and stories that have served as a template or a reference, which we have studied and which we would like to study in greater depth.

Amongst other examples, we look to the Bauhaus in its extension into urban verticality and horizontality, for which Walter Gropius wrote the manifesto in 1919, illustrated with a woodcut by Lyonel Feininger that shows a cathedral. The cathedral, a symbol of collective action, is not a random choice, it visually represents the ideal of close collaboration among disciplines, it is the emblem of a distinctively communitarian meaning, the opposite of an individualist conception of art. Architects, painters, sculptors and craftsmen, from goldsmiths to carpenters, weavers to masons, worked on its construction. Educational and artistic activity finds its setting in shared everyday life, in ongoing collaboration in the hours of rest, during downtime. This setting attempts to deprive the act of creation of the characteristic of romantic exceptionalism, embedding it into a normal cycle of activity and productivity. Among the founding principles of the Bauhaus, Gropius focuses on the cooperation 'of all masters and students – architects, painters, sculptors – on these designs with the object of gradually achieving a harmony of all the component elements and parts that make up architecture. Constant contact with the leaders of the crafts and industries of the country. Contact with public life, with the people, through exhibitions and other activities.'

Looking backwards at the landscape we can also distinguish the short but purposeful experiment of Black Mountain College, which lasted for slightly less

than twenty years, starting in 1933 in North Carolina. Experimental by vocation, it was based on an interdisciplinary approach towards art, literature, music and performance. It was managed and owned by its own teaching staff and represented a radical if not alternative model to the university. This kind of non-accredited college, of intense community life, was more like an educational collective than a classical academic institution, students and teachers were engaged in a programme that went beyond the hours of lectures and daily work to include cooking for the others, or working on the maintenance of the buildings. In this experiment of shared responsibility and management of the space, where art was central in the learning experience, the courses often took place late in the evening or at night. An institutional prototype where relationships formed the basis for experience and learning.

Continuing to observe the work that has been done, looking from the large lens into the small one, looking from a distance that maintains the definition of the landscape's contours, reveals the public extension of the creative process, the clarity of the collective dimension of creation and production. These are the same contours Gustave Courbet paints in his masterpiece *L'Atelier du peintre. Allégorie réelle déterminant une phase de sept années de ma vie artistique et morale*, which lays claim to an intimately social status for art, making the creative process collective and public. In this work, shown in the famous Pavilion of Realism in 1855, Courbet grasps meaning from closer up, with the hand, where the eye stops short. To produce and to create you cannot keep your distance from the bustling throng. Creative activity is by necessity something shared, a public affair, and the atelier is its temporal landscape, the years painted by Courbet are a staging, where each person partakes in the presence of others, with others, in others.

You have to remain in the fray, and there is no better way of invoking society than to produce. There is no better way to make society than to create. What is staged



Gustave Courbet, *L'Atelier du peintre. Allégorie réelle déterminant une phase de sept années de ma vie artistique et morale* [The painter's studio. A real allegory summing up seven years of my artistic and moral life] (1855)  
Oil on canvas, 361 × 598 cm  
Musée d'Orsay, Paris

by Courbet is a collective work, just as imagination, creation and production are works in which the collective and individual are inevitably intertwined. In the foreground the public dimension of the creative process is depicted, an activity that is anything but isolated and secluded. Those seven years Courbet paints, captured in oil on canvas, do not occupy their own space, but consist of the relationships between one figure and another, between one relationship and another. It is this quality that makes the artist's studio a place of proximities and distances: in other words, a political space in which to act and react. A continuous space capable of making and determining reality. What, after all, is reality if not that force field in which it is no longer possible to distinguish between action and set, the certain and the unsure, imagination and fiction? In other words, an elastic, pressing spatial quality, the atelier thus becomes a sort of overtaking, a reciprocal recovery of active and passive forces.

A return to this painter allows us to penetrate the creative, political, productive, social place we have called the 'metropolitan artist's studio': a diaphragm of society, capable of articulating and separating the movements that generate a set of approximations, directions and distances. This is a place of work, that is inseparable from experience and social relationships in a succession of situations, scenarios and contexts. The metropolitan studio is a place of variable geometry that is anything but explicit. A place of poorly concealed ideas. In a letter sent to Champfleury in 1854, Courbet describes this 'immense painting, twenty feet long and twelve feet high' that represents his studio in Paris, 'people who live off of life and off of death; it is society at its highest, its lowest, and its average'. Moving forward in the painstaking description we find the list of characters depicted in this painting and their roles, on the right are the 'friends, workers, devotees of the art world' and on the left 'the people, misery, poverty, wealth, the exploited and the exploiters'. The painting was done at top speed by Courbet, who was able to devote slightly less than two days to the making of each figure. These figures unwittingly resemble each other, as they put pressure on the conventional models of production and consumption of art.

### Towards a theatre of knowledge

The Ateliers of Studio Roma have been attended by researchers, artists, curators, experts, students, friends, curious people, professors, mind-changers, activists, fumblers, artisans... all sufficiently different in terms of inclinations, tastes, language, origin, interests, needs and habits, knowledge and experience, to find themselves in disagreement. All sufficiently equal to be able to assert their disagreement and contradict each other. We all know how to rebel, to be unruly, liars, opportunists, or at least to play the part. We know how to defend a viewpoint. The relationship that binds us to

the others and binds those others together was the relationship of measurement, and society is made up of relationships of measurement. There are no empty spaces here, only full ones, weights and counterweights. Studio Roma made these relationships a constant in the dynamic of multiple interactions based on amity and enmity, impulses of defense or attack, help or challenge, provocation, teaching and study. A way of acting for one another, with and against the other, exerting effects on others and being subjected to them by others. A way of acting in which each person is always something more than the role or roles they play in society, which are not comprehensive. From the heights to the precipice, from ostentation to internalisation, from the *terminus a quo* of the subject to the category of his *terminus ad quem* without remainder. Masks of history where everyone is a theatre of themselves, both the actors and spectators of themselves, as Agostino Mascardi describes in his *Discorsi Morali* at the start of the 1600s, every day new fables are acted out, and he who was the spectator of others today will be the spectator of his own tale on the morrow.

At the same time, Studio Roma has worked on a certain idea of audience, multiplying it through different social circles, marking the simultaneous presence of three figures: the *producers*, the *observers* and the *spectators*. These are joined by a fourth: those who do not search or non-searchers, who Samuel Beckett presents to us in his short stories, sitting for the most part against a wall in an attitude which wrung from Dante one of his rare wan smiles. And it is again Beckett who told us that between individuals brotherhood is no more known than it is by butterflies. Not because they are lacking in heart or intelligence, but because they are all prisoners of their ideals.

For the *producers* the production is not exclusively aimed towards consumption. Or, more precisely, each article of consumption becomes a tool of production. With this form of independence of production from consumption, the *producers* hone rules not as tools



to transmit to others the meaning of decisions already made, but as means of making original decisions. As Lucio Castellano wrote, those who live are divided between those who allow themselves to be organised by others, out of necessity, and those who organise others for a purpose; necessity is subjection, purpose is freedom. And yet the *producers* are not free, unlike those who are certain that their actions will not lead to consequences. They force us to take a position with respect to our roles, they problematise authorship extending its boundaries and functions, they take on indebted compositions whose result cannot be directly attributed to a source, cannot be appropriated from a single, definite nature. They mystify the poverty of the market logic that presents itself as the repetition of the same, constricted by the suspicion that no other exercise, other than the repetitive, might appear. They refuse to wrest effects for entertainment from the situation, to convert a political reflex into an object of distraction. Their activity is aimed at what they produce and the institutional tools of production which they transform by using them. It is for this reason that their grammar is not of the individual experience, but of institutional transformation. They constantly pose organisational needs, gaining in breadth what they lose in depth.

For the *observers* participation is an end in itself; their presence makes any critique of the dichotomy between active and passive uncomfortable, enriching it with ambiguous, intermediary and unavoidable positions. They are untimely, judging things according to fashion, leaving their contents untouched, cheered by the void that gapes before their eyes.

The *spectator* wants to be visible and isolated at the same time. *Spectators* lay claim to a reassuring distance and ask to be stimulated without compromising their own tastes, history or the desire to react. They expect to be free from social ties and from having to take a position. They are the product of fear, the effect of defensive and conformist behaviour, secluded in hiding places that are hard to discover.

Studio Roma sketches out a definition of a public dispersed through the dislocation of these figures whose continuous movement produces a differentiation that reverberates, causing internal repercussions. The result is a complex configuration of those who endlessly circulate, those who stop now and then and those who never leave the position they have taken unless they are driven away, after which they seize the first available spot and again become immobile. They move from one position to another by means of a ladderwork that horizontally borders and hierarchically orders relationships. Form is granted to the verticality of roles in the horizontal dimension of the public, so that each accumulation of knowledge is associated with a particular step, with material processes, institutional formations and events. Ladders are used not only to reach something, but at times simply to leave the ground, 'and yet', Beckett forewarns, 'it takes courage to climb. For half the rungs are missing and this without regard to harmony. If only every second one were missing no great harm would be done. But the want of three in a row calls for acrobatics.'

A public thus multiplied establishes a contradictory logic that prevents unity, i.e. that makes unity into something contradictory. So we have experimented between performance, didactics and orality to find artistic equivalents to positions in the conflictual slippage between education, research and the production of knowledge.

#### In disaccord

The logic of Studio Roma points towards a research based on the equality between the arts and sciences, while at the same time recognising their profound disparity. The foundations of Studio Roma, in other words, are identified by a logic that is substantially extraneous to its own basis. We admit it, inhabiting contradictions raises problems that devour their own solution, but it would be a mistake to stop identifying them.

Many educational institutions in Europe are constructing a discourse on art analogous to that of science, attempting to form an equally authoritative if not competitive model with respect to university research. The result is a caricature of artistic practice driven by the equivalence between the scientist and the artist. This explains the sense of the word transdisciplinary, which can often play dirty tricks, granting a lofty tone to a discourse, with the eloquence of a vague, nebulous term, only to leave it hanging in the air. This word is often accompanied by the sad formula 'academisation of art' which gives breadth to the reasoning, bringing it to a more definite point. This latter expression refers to the sorrowful reality of university bureaucracy, either a sort of conspiracy against the free education of artists, or a vengeance wreaked by bureaucracy, as you wish. The term academisation opens up questions of the homogenisation of the educational path through the *holy trinity* BA, MA and PhD, the standardisation of research methods and the practised validation of knowledge and its transmission. The 'academisation of art' indicates the deviation through which the artist attempts to gain the status and respectability our culture still grants to academic work. The professionalisation of the artist is thus confused amidst the modes of training: it appears that today one goes to an academy not so much to learn something as to obtain certification with which to resolve issues of reputation. With doctorates and master's degrees, the artist becomes the result of a unidirectional process of accreditation, a result that concludes with the formal act of taking a degree. To be an artist is like brandishing an instrument, *like holding a stick in front of a dog*. Here it is possible to glimpse the traces of an ambiguity that works on what cannot be distinguished. A linguistic economy of dual meaning that inhabits the 'in-between' of what meaning implies and what is required in order to understand it. But an art school is not academic, the training of the artist cannot be translated into a university education, the practice of art is not a new discipline. It is also a

well known fact that the term 'academia' in art schools has long been an insult suggesting lack of talent; a lack which professionalism can easily conceal, even inexorably making people forget that talent was supposed to be a basic condition, *sine qua non*, of the discourse.

How can we think that art and science did not exist prior to the epistemic conflict between the terms, something in which they vie for importance as parts? The only possible agreement between art and science arises in the paradox of an interminable disagreement: not a relationship between equals but something that calls into play the context of dialogue itself. This logic has allowed us to work not on the possibility of an agreement and an equality between art and science, but on a way of advancing within the disaccord between viewpoints. The logic of Studio Roma is a logic of disaccord. The participants in its activities, with their experience, rely on the plurality of contradiction, to multiply possible things that might be said. Studio Roma has been above all an operator of contrast, finding intensity in this; in breakdown and rebalancing. This is not a place in which to represent identities, but one in which to shift them, to subtract them from the world of what is predictable, through confrontation.

Knowledge is linked to the principle of proliferation, not reduction to the individual unit; we cannot understand it except as a way to access differences. It is the sphere of activity in common that can only be in conflict, between factors whose sum is almost always more or less than its parts, as Rancière reminds us. When we talk about knowledge we are not questioning the assimilation of a series of notions, values or pieces of information. Knowledge is first of all an exploration of the meaning and direction of the social relations in which we are immersed, those that are concrete and those that are less so, those formalised by an organisation and those that structure disciplines and their boundaries. In learning, one gains familiarity with the elaboration of increasingly complicated and unnatural

relational nodes, open to multiple possibilities of combination that transcend the goals of the research itself, that continually misunderstand the premises of a rigorously thematic work. Studio Roma has been the antidote to the hierarchy of the market and academia, that flushes out politicised behaviours, working on the line between doing and pleasure, work and passion. It has held conflict in common and made the pleasure of doing visible; it has made it possible to take stock of personal commitment, the taking of collective risks; it has given form to the disparity of desire that keeps the books from balancing, that falsifies calculations and multiplies in excess.

It has promoted an informal knowledge made of habits, availability of time, the potential of meaning, that problematises relationships left mute by the working routine. Informal knowledge asserts a space of self-organisation that comprises self-education and access for autodidacts. It incorporates the possibility of finishing with no results, and it is constantly aimed at the renewal of forms of production.

### The institutions of Studio Roma

From the outset we have put forward institutional reasoning undertaken on a double level, one extensive and the other intensive, so to speak; to grasp the relationship between society and the cognitive processes it expresses.

First of all, following the fragmentation of paths of education in the knowledge market, between the certification of degrees and the contribution of artistic experience, Studio Roma has staked out a role for itself as a legitimate agent and antagonist, as alternative as it is complementary, to the university and the art academy. It has connected knowledges and metropolitan places in a public way, inviting students from all over Europe and breaking up the singularity of the institutions classically entrusted with education.

With Studio Roma academic knowledge comes down off its pedestal, making the complexity of the social system composed of irreducible social and institutional protagonists more clearly evident. To enhance the pluralism of institutions, to inhabit irreconcilable frictions, has meant thinking about the production of knowledge along with its historical accumulation. Studio Roma has given rise, during these three years, to a tangled, arbitrary and emerging hierarchy that has taken the opportunity to intervene between institutional identities and social processes. Where the polysemy of methods, practices and production of knowledge in art has been embodied in an institutional programme. The result has been an original polytheism of institutions, education and research.

On the intensive side, we have worked in the field of customs, collective habits, through experimentation taking the form of forays into different activity formats. We have worked on formats as if they were literally social institutions entailing convictions, roles, expectations and possibilities of action for the participants. When we talk about formats we refer to the coordinates of a relationship, an organisational proposal that orients action: that general framework that defines the context, the expectations connected with conventions, which inform the interactions between the participants. The formats are determined by choices of content and style on the part of those who propose them, and at the same time they imply expectations, i.e. reasonable, more or less realistic forecasts of what will happen, forecasts that vary depending on the origin of the participants and the audience – the expectations of an academic are not those of someone who comes from the field of art. The formats point to something that has to do with the modes of recognition, response and action of a personal, consequential kind. This ‘horizon of expectations’ arises from judgments, precedents and historical experiences linked to a particular culture and context: the formats are an organisational principle that implies contextual simultaneity between past

and present; an interweaving of experience and habits that influences behaviours and reactions.

Let's think about the formats of Studio Roma, which include workshops, open studios, presentations, lectures, readings, debates, free association, screenings of films, T.A.Z. (Temporary Autonomous Zones), walks, as well as field research and visits in situ. Alongside the readings in common borrowed from the LUM – Free Metropolitan University, where specific and partial academic habits, with their own unique rules of production and dissemination of knowledge, come to grips with the model of self-education developed by political movements. These are all formats capable of describing an activity, of labeling an event, contributing to convey an image of the form of the context; reflecting, proposing and representing. The formats, in fact, are a sort of condensed image of a relationship and its dramaturgy.

Let's consider the lecture: its staging calls for a more or less one-way relationship between someone who has the role of a speaker on a theme, in keeping with a given code, and the audience. This kind of cultural artifice that we call a 'lecture' defines the operative expectations, describes and prescribes the roles on stage. The speaker is expected to tell all they know and to do so with a given style; the audience is expected to listen in silence, in keeping with given and implicitly accepted conventions. Lasting about two hours, this time span from which we do not expect to learn anything is filled up by the fake obsession of having to intervene at all costs with pertinent questions and observations.

Working on the formats, we have broken with the prevailing conventions in order to redefine roles and behavioural strategies. Here the creative process influences forms of knowledge which have become crystallised in habit. In this way, we have attempted to unwrap the package of commonly held ideas, of conventions, to trigger incidents, misunderstandings and unexpected developments. A method that functions to include causes of delay, disassociation and non-

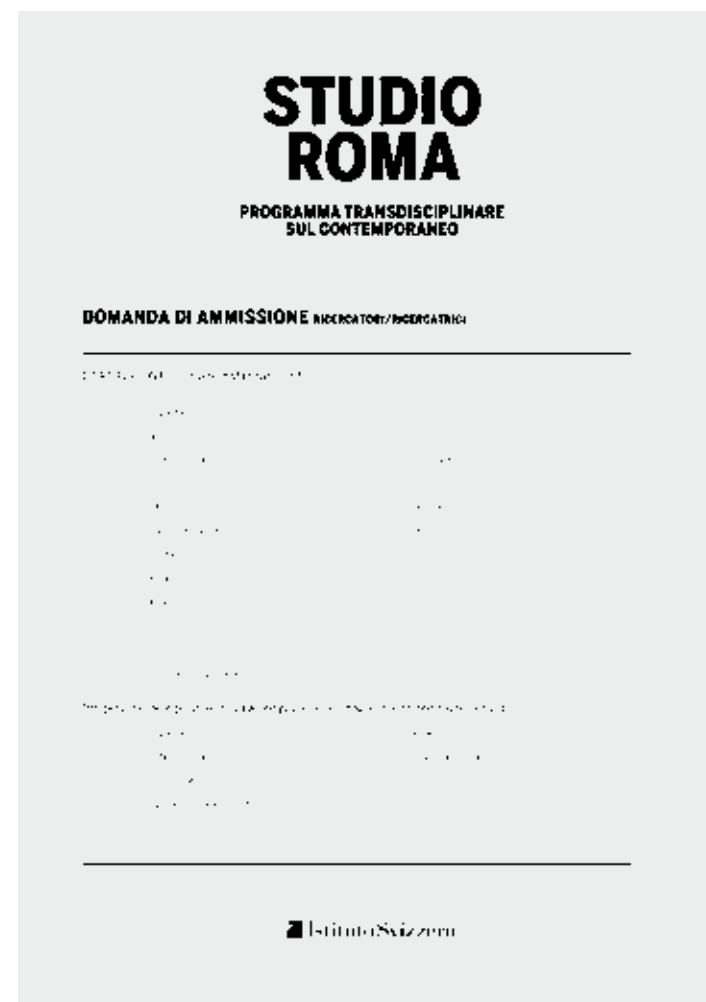
productivity. This experimentation has made the activities difficult to inhabit, and the participants – whose expectations were constantly frustrated by the incoherent actions proposed – were left dissatisfied. This failure to comply with the expectations of the participants has been the tool with which to intervene into reality. The formats have been made unstable, multiple, emerging; continuously redefined through the performative character of the collective action. We have interfered with the expectations of the participants; we insisted that spectators play the role of producers; we asked artists to put their ego aside, and academics to come down from their lecterns; we encouraged self-management; we looked at the fellows of Istituto Svizzero di Roma as actors, amongst others, in a public programme; we extended the days of activity well beyond their predetermined duration. And the list could go on and on at length.

Besides these things, we think about what Peter Friedl allowed us to discover with the slightly obscure theme of modernity that is a daydream, which we have used to reinterpret the time of the proposed activities that was considered useless or empty. The moments of stasis that common sense defines as unutilised became productive catalysts for an imagination without scruples in which to be set designers, protagonists and audience at the same time. This was a dramaturgy that channelled positive passivity into the discovery of the imagination in order that it might become self-sufficient and capable of giving energy to other things. The disorientation of the participants when faced with a routine that constantly shifted presented small difficulties and, at the same time, our biggest success – namely the real demonstration that fixed genres can be modified, rethought and historicised. Studio Roma has been a programme of frustrated, unfulfilled, poorly interpreted expectations.

The potential of art deployed in the production of knowledge multiplied the places where every attitude has its temporal, qualitative and institutional specific-

ity; this was done by violating the conventions in order to develop a knowledge capable of reinforcing the necessity of change. This experience has revealed ambiguous and unstable institutions, capable of pursuing actions that are self-contradictory, with unexpected results. Incomplete, process-based institutions, contingent on original practices for education, that can make unavailable the very simple order of what is openly given, observable and obvious. Understood from this wider perspective, the institutions of Studio Roma rather than being bent on conservation and continuity, have demonstrated that they can be the tools of change as a social exercise based on open, contingent and hard-to-plan processes. Institutions open to change, compromising with social transformation, saturated with the scandal of the existing world.

Paolo Do,  
Salvatore Lacagnina



From 2014 to 2016 Studio Roma has offered twelve residencies at Villa Maraini for a duration of ten months each year, for artists and university researchers residing in Switzerland or with proven ties to Swiss cultural or scientific institutions. To participate in the competition the candidates had to submit an application that included, besides a curriculum vitae, a motivation letter, a description of their personal research project that would justify a stay in Rome and would fit into the annual theme of Studio Roma, as well as two letters of recommendation. The applications were selected by the respective artistic and university commissions.

The precise framework of this competition was misunderstood by the artist Stefan Burger, who submitted an application that destabilised the codes of the selection process, another example of the ability of art to violate conventions.

The artist submitted a personal motivation letter composed in a way that was hard to decipher according to academic canons, and the letters to support his candidacy were drawings by two children, rather than letters written by 'pertinent personalities' as might have been expected. A gesture that explicitly ignored the inferred rules of candidacy and disoriented the expectations of those faced with the task of selection.

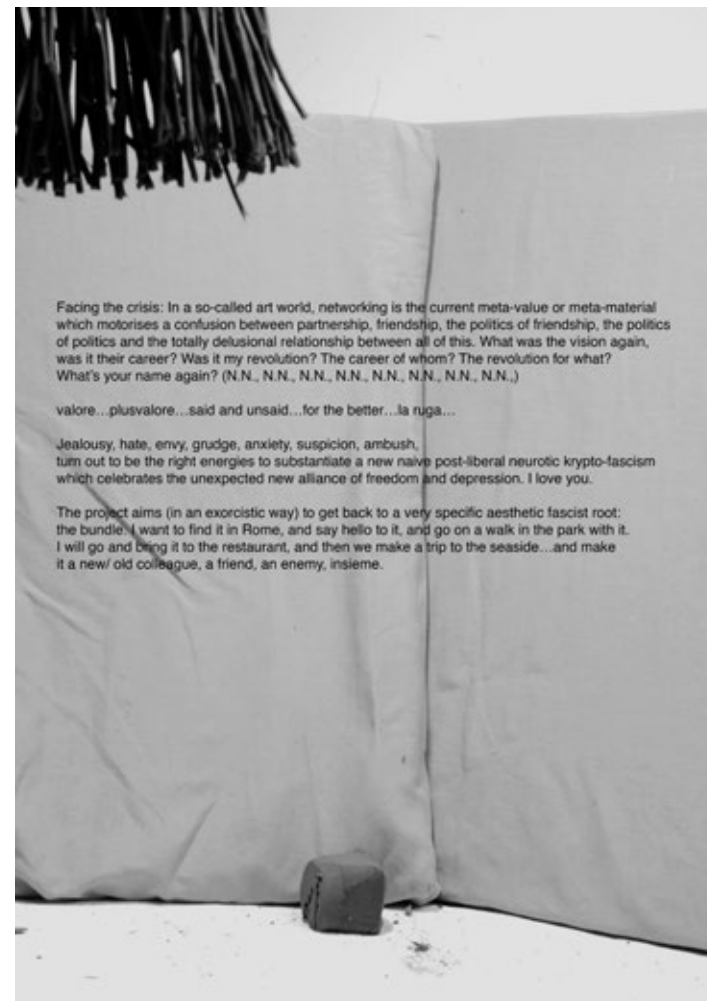


Letter of recommendation by Eli Stücheli



Letter of recommendation by Rosa Luisa Plantoni

Letters of recommendation and project description by Stefan Burger as part of his application for admission to Studio Roma 2016.



Facing the crisis: In a so-called art world, networking is the current meta-value or meta-material which motorises a confusion between partnership, friendship, the politics of friendship, the politics of politics and the totally delusional relationship between all of this. What was the vision again, was it their career? Was it my revolution? The career of whom? The revolution for what? What's your name again? (N.N., N.N., N.N., N.N., N.N., N.N., N.N., N.N.,)

valore...plusvalore...said and unsaid...for the better...la ruga...

Jealousy, hate, envy, grudge, anxiety, suspicion, ambush, turn out to be the right energies to substantiate a new naive post-liberal neurotic krypto-fascism which celebrates the unexpected new alliance of freedom and depression. I love you.

The project aims (in an exorcistic way) to get back to a very specific aesthetic fascist root: the bundle. I want to find it in Rome, and say hello to it, and go on a walk in the park with it. I will go and bring it to the restaurant, and then we make a trip to the seaside...and make it a new/old colleague, a friend, an enemy, insieme.

# MATERIALS

# Formats, Audience, Network

## Formats

The Studio Roma programme is composed of certain activities borrowed from the academic context, and other more decidedly experimental actions deriving from the arts. This heterogeneous character, however, does not necessarily prevent the repetition of already familiar formats, nor the use of rigid, rhetorical language. So it is far from meaningless to raise certain questions regarding the status of knowledge and art, as well as of the institutions that are supposed to seek to convey them. How can we make a lecture by a university professor non-conventional? How can we rethink formats that have become tired rituals? How can we make the results of a research seminar less predictable? How can we problematise the linear convergence towards a single academic standard that is so in vogue in art institutions today?

Studio Roma investigates the role of artists in the relationship between art and education, distinguished by a growing correspondence between artistic production and the models and formats pertaining to the university. The forced bringing together of such different elements has the potential to unleash original relational combinations. Thus the emergency arises for an expansion of the field of research to include modes of investigation as yet unrestrained by definitive rules, not because they are without rigour, but because no method, in itself, can constitute the structure of an obligatory approach. The handling of knowledge and proposal of innovative hierarchies therefore defines these disciplines as traces of investigations, always liminal, never definitive. This exploration of formats



allows the freedom that is necessary for research: a freedom that can be used only as it is produced.

The formats of Studio Roma follow paths that do not exist on the grid of disciplinary knowledge, but rather they exist among what remains visible after the earthquake. They take the form of a set of interactions that cannot be reduced to recognisable identities, attempting to extend beyond the bubble of academism that seals off realms of knowledge from their application in reality and limits their effects to a field that is as isolated as it is enforcedly coherent. The Studio Roma programme tests the relationship between experience and praxis where knowledge is both specific and transversal, where knowledge is produced and simultaneously shared. Questioning its formats and proposing different activities means opening up the innermost part of an institution, rendering it instituent and adaptable.

The open studio format is capable of analytical crossovers and hypotheses of interpretation, raising questions and producing proposals for ways of conducting non-disciplinary research, in the context of an epistemological challenge and continuous reflection. If the procedural criteria of the university and the academisation of art restrict the ease of experimentation by imposing fixed protocols of verification, this format is the antidote by which to create a temporary site of open and uninhibited conversation; to contain the collaboration of different analytical approaches and heterogeneous disciplines; in which to expand the epistemic territory of the research, to encounter scholars formulating methods and other paths of investigation.

### Audience

Studio Roma is aimed at a wide audience, which does not limit the scope of its activities, nor its precise understanding of the questions and difficulties that are an intrinsic part of the research. The programme seeks to

engage not only the expected participants in cultural activities – students, artists, researchers, professors – but also all those who love knowledge, though they are not specialists. Identifying factors – age, profession, gender, interest, origin, social status – dissolve at the very moment in which the research begins as the programme destabilises the satisfying confidence of established identities, which are all too often deaf to emerging needs and variations of language, as realms of knowledge are inseparably joined to the particular determinations of their origin. Instead, the audience of Studio Roma should be composed of multiple relational circles that intersect in variable ways, finding new points of convergence. We imagine these points as positions from which to set forth: to grasp the content of the research and to glimpse previously unforeseen scenarios, to experience the desire to know and to share, to formulate words never spoken before and to continue to gain knowledge. The audience of Studio Roma is not made up of consumers or users; it is mobile and always varied ground upon which the research can move, an active, participating audience that also creates groups and relationships, triggering debates and frictions. Studio Roma grows amidst the audience, to feed on previously unknown synergies and capabilities.

### Network

Studio Roma sets out to rethink the geography of knowledge and art, taking the network and its variables as the basic relational structure, although also attempting to avoid any naive illusions about this. While web organisation all too often coincides with ramified structures whose hierarchy cannot be changed, Studio Roma tends to become the reticulum itself, encouraging the creation of new territories of culture and information. On a decentralised level, beginning first of all with the realities of Switzerland, Studio Roma activates ties with universities and art academies, foundations, advanced







training schools and polytechnic institutes that invest resources in getting beyond excessive specialisation and disciplinary subdivisions. The programme seeks to open itself up, invitations are extended to existing research platforms, prototypes and models to create potential institutional connections. Their flexible combinations are its nodal points. Models formulated around the network and its artistic practices can thus be introduced into individual institutions, multiplying the results of the educational system on a European level. The participants are active across different isolated areas of research that often would not communicate with one another and so resist educational and artistic practices which might create new territories of affinity. The institutions that operate in conjunction with Studio Roma exist in border zones, in the non-marginal outskirts and in those cities that put specific identities into crisis, in this way the programme aims to weave a composite space of differences.

# Space of Research

Research today entails probing into the crisis of a particular regime of knowledge which is based on the distinction between art and social sciences, humanities and science, that has marked the evolution of these disciplines as we know them.

A sort of 'epistemological mental hygiene' has gauged knowledge, invoking supposedly universal laws. This ranking of values has established the criteria of what can be considered 'knowledge' while at the same time determining a spatial order, with Europe and its metropolis as the 'natural' centre of knowledge and the world. Precisely for this reason, doing research in Europe forces us to disturb the political economy of the academic world, to challenge a historically and geographically predetermined order. The research of Studio Roma attempts first of all to make the breakdown of this epistemological and spatial order explicit, making tools with which to observe the fault lines in disciplinary protocols and to question the presumed neutrality of knowledge. Studio Roma explores a method of 'research in common' based on speaking out, listening and discussion; questioning the practices of individual and collective players. An attempt to give form to the not-yet and to try to imagine the unprecedented through a dense narrative, conveyed by dissonant voices and multiple positions, where the extensive level of the discussion intertwines with the intensive character of the institutional organisation. This method constitutes, on the one hand, the immediate activation of networks and 'institution building'; on the other hand, it orients the choices of the programme in a public way, examining the problematic fields, putting the challenges into focus and formulating institutional practices within its entire working hypotheses.

Previous page:

*Chiostro della pace* [Cloister of the peace] is a project by Ettore Sottsass with sculptures by Enzo Cucchi, realised between February and October 2005, located on the university campus in Fisciano, commissioned by the Università degli Studi di Salerno.







Studio Roma is the mise en scène of different bodies of knowledge, and of the rethinking of its own position in this context. The idea is to make space for knowledge as opposed to the territories of disciplines: the research lab happens right here, on the borderline between the academic and artisan, the arts and sciences. So what is at stake is the spatialisation of research and the networking of the agents who will meet the challenge of drawing a geography of knowledge production, intense experimentation that removes any individual character from the investigation, returning it to its proper collective condition. Studio Roma multiplies and relocates the place of research: the activity of investigation in situ, a defining feature of the programme, opens up a perspective where space is directly utilised for the construction of knowledge.

This repositioning of activities happens within a true geographical mutation in which institutions rethink their place in space and, even more, make space itself a question to investigate; an active factor in knowledge production. So one research tool might be the portolan charts used by Mediterranean travelers, facilitating mobility and connection, which indicates the estimated distances and possible routes between different institutions. The formative practices of Studio Roma make knowledge a space in which to take a position in specific, concrete and material time, where knowledge is developed through the movements and relationships that bring it to life. The participation in the activities of artists, students and researchers from different cities points to transnational mobility as a means of interfacing differences and networking institutions. At the same time, the invitation of artists and scholars capable of investigating and radically challenging the Eurocentrism of research encourages the translation of educational practices and epistemic tools. The transdisciplinary character of Studio Roma renders the tensions among disciplines explicit, nurturing emerging conflicts to find suitable tools with which to approach this crisis. The only contact between

social sciences, humanities and art we have seen thus far has happened under bureaucratic influence, which goes hand in hand with the multiplication of criteria of validation and evaluation that dictate what counts as knowledge. Instead, research activities and artistic practices can become the result of a blurring of borders between disciplines, instead existing in the territory 'in-between', an ambiguous space that operates with the attitude of a workshop of translation between different languages, practices and themes, in which the professional and authorial status of the individual is constantly challenged. A space that makes the 'in-between' of disciplines explicit, like the 'in-between' of geographical scales in which to create heterodox practices. Border zones and non-marginal peripheries take on an epistemic centrality as expansive training practices capable of bridging differences and weaving a mesh that constitutes knowledge.

Previous page:  
Mateus Prunes, detail of *Portolan chart of the Mediterranean, Black Sea and the coasts of western Europe and north-west Africa* (1559)  
Vellum, 66 × 97 cm  
Library of Congress Geography and  
Map Division Washington, D.C.

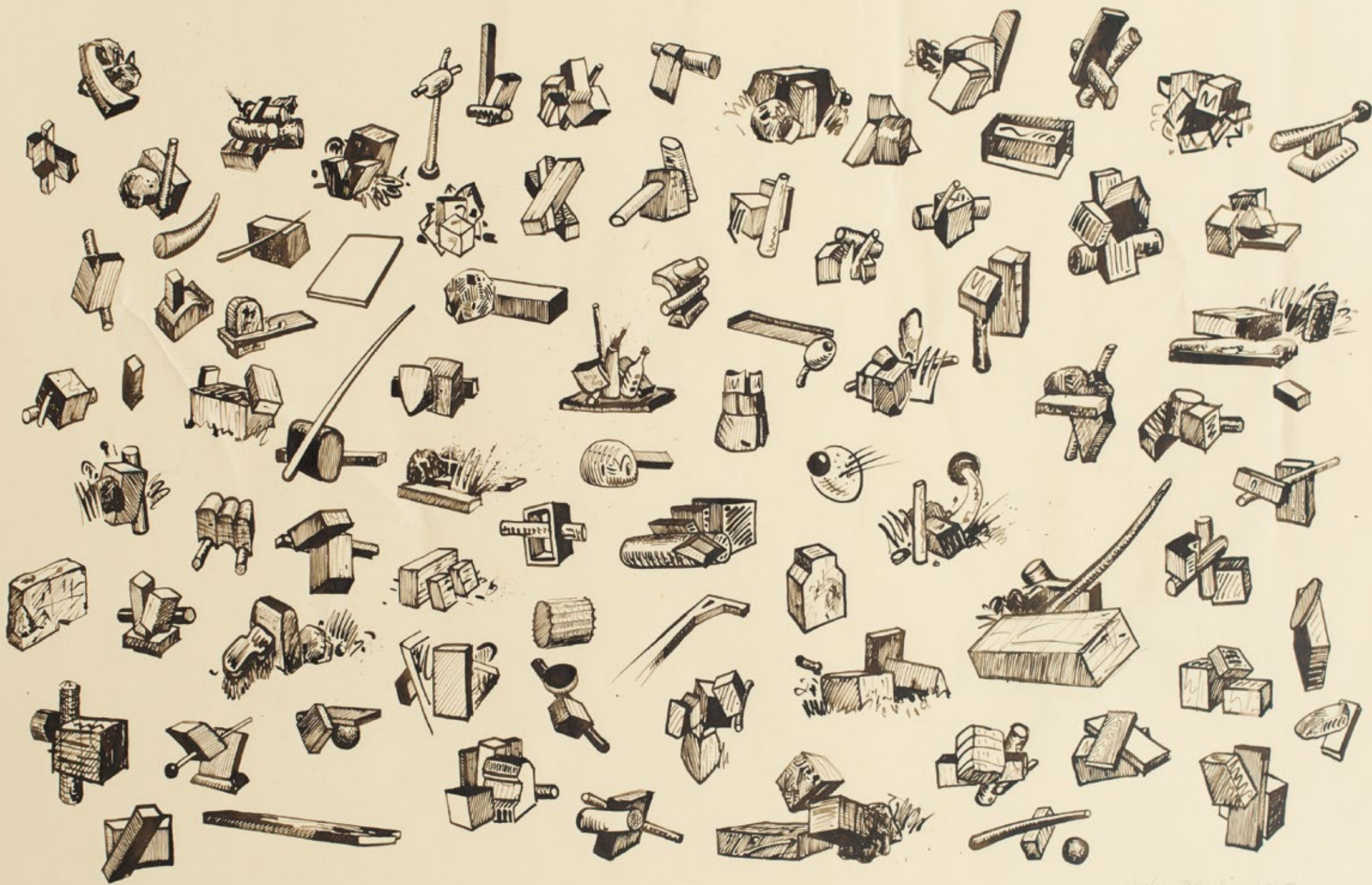
# Artisans of Institutions

The Atelier of Studio Roma is where artists and researchers learn to be artisans, applying imagination in the use of working tools: the makers of a tactile knowledge produced through contact, brandishing instruments of guidance and precision. What does it mean to put instruments to the test, if not to use them? A question that immediately opens up another: how to use them? Going beyond the obvious, the awkward and the confident are brought together to ask each other about which tools to use, and about the possibility of their modification through use itself: whether to adapt our posture to their form, or to grip them in an unforeseen, uncertain way, testing the point of the application of force, trying out different positions. A working process that allows for mistakes, blind alleyways and the spinning of wheels. The tools tested are precisely those that make intuition something to be constructed, leading to productive results. Maybe this is what Walter Gropius meant when, going against the academic grain, he insisted that the students of the Bauhaus needed to be trained in crafts, and that they should engage with living, organic experiments. To attempt, to experiment, to design, to reject. Like Gropius, we know that the fertility of the imagination necessarily implies incompleteness and ambiguity, and that knowledge, like ability, is constructed in an irregular way, through continuous detours.

Studio Roma produces experiences that destabilise, proposing an attitude from which provisional solutions can arise. Taking charge of knowledge production means first of all learning to slacken one's grip on a blind conviction or a certainty, at least temporarily, to understand what we are dealing with and then grasp it again, from a new angle. The freedom to

experiment weaves a sequence of openings and queries in a rhythm that returns time and time again. What is important is not to erect an edifice, but to use the ambiguity of a formative experience to make both the framework of possible edifices visible and also possible problems closely linked to previously found solutions. In this laboratory of unconventional research that challenges the historical legacy of the traditional divisions between arts and crafts, technique and science, being an artisan means trying out a kind of cooperation based on engagement and intellectual promiscuity, where the collective and productive dimensions cannot be separated.

Getting down to concrete work; cooperation should not be confused with a generic human tendency to socialise, instead it materially blends the figure of the artisan into the productive process of combined and intertwined work. An effective creative force, cooperation posits a systemic relationship of the dependency of each with respect to all. A productive force, it exists only within the relationships that constitute it. It exceeds the sum of the individual contributions: from the start of the productive process there is an extra dimension that cannot be traced back to the arithmetical sum of individuals. An alternative to the dogma of individual competition, cooperation provides space to experience an openly accessible excellence, a quality of knowledge produced through an exchange in which similar views are considered a threat rather than a unifying factor. It is precisely this deep inequality, where individual elements of knowledge are exposed for the exploration by another, that makes the research laboratory a template for change. Thinking about cooperation should not allow us to lose sight of its binary term, 'conflict', and its capacity to trigger change, innovation and transformation. Like cooperation, conflict takes the presence of others into account, but it does so by constructing an interdependency of a higher degree, capable of constantly altering the terms of interaction between the parties. At the same time,



Wm. Bruckner 1925

these experiences do not simply content themselves with taking an antagonistic stance against the academising of the world of art or the university.

Through which institutions can we imagine the extension of formative practices, and at the same time the vertical relationships in keeping with an unfinished, open character that prevents a sudden closure of the process? Now that production has an institutional tone and institutions have a productive character, how can we retain the attitude of being always open to different solutions?

What matters to us is to outline institutions of change rather than to investigate institutional change: this means thinking about the timing of change and its conditions of possibility, beyond the qualities of the temporary or the permanent. A mutable continuity, a stubborn discontinuity of ever new material processes, a rhythm capable of turning knowledge into a tacit practice, and of transforming a working technique into a habitual praxis. Between habits and innovation, this organisation of types of knowledge is the result of strategies prone to ongoing variation, of practices that cannot be reduced to administrative routine.

Transforming the logic that prevents the shutting down of ideas into the guidelines by which to rethink the relationship between knowledge and power entails seizing the institutional moment that makes open spaces capable of remaining just that: paradoxical, contradictory and conflictual. Organising openness means, in fact, accepting the continual conflict between positions, models and partial rationales, without attempting to reach a resolution. This is a process always subject to renewal, by which to assemble partial types of expertise and abilities.

An institution capable of allowing the traces of its growth to remain intact, presents a rough draft of what could be, outlined in general terms; the whole of something that has not yet been definitively set in all its particulars. The non-finished quality of the sketch represents not so much the first step in the

ideation of a work, as the vision capable of intuitively grasping its direction, allowing for a certain amount of incompleteness, intentionally leaving certain aspects in suspension. Institutions are sketched out that are capable of producing collective habits and reinforcing the need for change.

Previous page:  
Anton Bruhin, *Objekte* [Objects] (1975)  
Ink on paper, 61.3 × 86.2 cm  
Courtesy of the artist



# Knowledge in the Middle–South

The research in common of Studio Roma is both situated within current conditions and embedded within a context. The knowledge thus produced allows us to be met by the practices of others, to be involved in the discussions and works of others. Its *mise en scène* relies on its social underpinnings: it is directly dependent on instruments, materials and actions. It is inseparable from the environment in which it happens: its space, in fact, is the materiality of shared time, the crystallised time of cooperation. The background thus moves into the foreground where the processes of choosing and using tools are located, existing as a weave of relationships; in other words, the public sphere, without which knowledge simply cannot come into being.

In this way, Studio Roma proposes a situated perspective, allowing us to get beyond the distinction between the production of knowledge and lived experience. A link develops along the borderline between art and science, working the division between knowledge, practice and context. At the same time, the research of Studio Roma is not neutral. Its partiality is implied by its challenge of vantage points and hierarchies. It proposes a viewpoint from which to position the multiplicity of biographical and cultural dimensions, from which to observe asymmetries, whilst avoiding the danger of romanticising the other, or of appropriating the vision and words of those who are not in a position of strength. Instead, the idea is to understand oblique perspectives and specific positions. A partial vantage point in all its forms, never finished or whole, always imperfectly constructed and pieced together, and therefore capable of joining up with

another viewpoint, to see together without pretending to be each other. In short, a partiality that is not an end in itself but is aimed at creating unexpected connections and openings. All this is made possible by a positioning: being partial, not universal, which is the condition for the production of knowledge; a spatial and partial connection for research based on translation.

Studio Roma positions itself in the Middle–South, a middle ground of translation where North and South face off in opposition. Translation, far from being a process that seeks an equality of counterparts, far from producing equivalency, is an act of projection and negotiation that establishes a relationship in the space of immeasurability.

As the artist Miltos Manetas writes: ‘In the western part of the North a new Middle–South is coming into existence. The new Middle–South is already visible in territories in transformation like Greece, and Italy from Rome downward.’ The Middle–South is where the vectors that weave global power undergo an expansion, which happens on different levels of scale where all are involved, in different ways. The North is rooted in the Middle–South through strategies of expropriation and appropriation, but its presence and its operations are not a beginning and an end, they are not omnipresent in every place. At the same time, in the Middle–South there are perspectives that subvert the existing relationships of scale, constantly creating practices of resistance against the neoliberal order, experimenting with forms of solidarity, mutualism and production based on use. The Middle–South is the space of shared use of expertise and experiences, which escapes from dependency or constraint with respect to the epistemic order of the North. Europe, then, instead of being the sum of its nation-state parts or the division between distinct areas of hegemony, is a jagged space where South and North are continuously overlapping, struggling and coexisting inside each other. Here, the processes of selection connected with knowledge and geographical origin produce perhaps even harsher and more effective



hierarchies than those that came before, giving rise to systematic geo-institutional discrepancies. In this context, the growing importance of the Mediterranean is crossed by the new central role of the eastern border towards Mesopotamia, where Italy, Greece and Turkey, in particular, become pivotal in the construction of a space of translation. Studio Roma wants to monitor the trails of conflicting experiences and movements that exist in this Middle–South, where independent transformations are continuously challenged in disputed European space. Studio Roma is therefore a force field positioned not in a fixed location, but amidst tensions, resonances, transformations, resistances and complexities. Everything is evident but also elusive, impenetrable yet ready for exploration, foreign and familiar at the same time: this ambiguity is the space where the translator is positioned, ready to be impacted by difference.

Previous page:  
Miltos Manetas, *Medio Sud* [Middle–South] (2012)  
Digital sketch of the logotype for the Middle–South  
Courtesy of the artist

# THREE ROADS IN A YELLOW WOOD

# Spiritus Phantasticus

VIVE  
LA  
CRISE

Studio Roma's exercises of imagination are instructions for the staging of a dramaturgy which the viewer observes as a spectacle that includes himself. A spectacle, where each person is simultaneously an actor, set designer and member of the audience, speaking the explicit language of the impossibility of innocence that brings disorder into the world, so deforming reality. This forces us to see things in a different way and to break up the usual formulae. Within this logic of profound theatricality, it is possible only to describe precisely single scenes, because reality per se is unattainable.

In a famous lecture, attempting to define the visual part of fantasy, prior to or simultaneous with verbal imagination, Italo Calvino writes about two imaginative processes: one that makes words the means to reach a visual image, and secondly, the visual image that nurtures its own translation with verbal expression. Studio Roma concentrates on the latter form of imagination starting with the idea of 'dreaming after having dreamt' to investigate the way this functions, the uncanny and the generic formulae in the continuity of the narrative. The daydream presents the capacity to produce forms of narration that go beyond the conflict between imagination and reality, that follow unbeaten tracks and experiment with fields of knowledge, traces of research and methods of work. The story of the daydream – in some ways a parodic critique of the monopolising of interpretation by psychoanalysis – problematises the identification of the dream with writing, shifting the interest away from its decoding and categorising, offering us a verbal description of discrete elements within the continuum of the image.

We are not willing to take on weak work hypotheses in order to achieve strong results, nor should we

take on strong hypotheses to achieve results of negligible impact. At the same time, we refuse to dilute our questions, exercising ingenuous forms of democracy, i.e. sustaining that in the end everyone dreams, everyone is a producer, everyone is a poet. Instead, we take that 'mental film' that is always quietly at work in all of us, a film that has always existed, even before cinema. An 'inner movie theatre' that does not work on command and never ceases to project inner images which unleash the uncanny of the everyday world, as internal as it is visible: that which disorients, is sinister, and can be traced back to what is known and familiar to us. The sense of threat generated by these images arises from their character of habitual domesticity. Ineffable images, that of which one cannot speak. Images we know, because we speak of them. But where does all this happen, and in what forms? How can we gather and translate this inner activity? How can we channel and capture these ephemera? In its wave-like progress this is where something begins that can only exist if we accept the technical and social limits reflected in its formalisation.

The background to these questions is an ideal space in which fragmentary stories take form, and research takes place, acting through the associations of images, that connects the forms of the possible and the impossible. Attempting to pass from the known to the unknown, the imagination is a tool of knowledge able to reconfigure its internal lines through successive additions, where red threads and those of many hues can be followed to the brink of an almost infinite vertical dimension. The links between imagination and knowledge present conflicting perspectives, potentially without resolution because they have multiple and equivalent solutions. This is a knowledge that allows us to resolve difficulties, whilst continuously creating new ones. Presenting an analytical set of possibilities, of distinct units that aim to narrate not what happens or has happened, but what has yet to take place. A set that reminds us of that 'mundus quidem et sinus inex-

plebilis formarum et specierum' that is the world, or a never to be filled gulf of forms and images of the *spiritus phantasticus*, as described by Giordano Bruno. It is the assertion of a form of research without qualities because it deals in the possible, following the trails of the amateur, i.e. he who is free to move in all directions. Which reminds us of the fact that to know, we have to be willing to lose, to begin again, as Wallace Stevens suggests in his famous 'Notes Toward a Supreme Fiction': 'you must become an ignorant man again / and see the sun again with an ignorant eye / and see it clearly in the idea of it.'

Three of the oldest libraries in Rome have been selected for these activities, and the choice is not random, as for Studio Roma the library is the prototype of a knowledge that takes form by means of temporal expansion, which at the same time is able to contain objects of experience inside it. A knowledge that conserves imponderable elements like the first glance, intuition, and makes it possible to be guided by chance and curiosity, not by any conscious strategy. Knowledge is an inventory of social practices and histories, a repertoire of microstories in which everything can be continuously reshuffled and reordered in an abundance of ways: the untimely and idiosyncratic space of unexpected discoveries. The memory of apparently negligible phenomena opens a breach in the map of knowledge, this opening is destined to continually and gradually widen.

The following pages present a selection of images 'stolen' from the workshop *Touch of joy. Exercises in imagination* by Peter Friedl. They are taken from materials presented during the two weeks, which were shown and discussed by Friedl himself, or by the other participants of the workshop (see p. 150 for a full presentation of *Touch of joy*).





Albrecht Dürer, *Traumgesicht* [Dream vision] (1525)

Watercolour on paper, 30 × 43 cm

Kunsthistorisches Museum, Vienna

*Touch of joy*, Open studio with Peter Friedl

Part of the presentation of the workshop, 31 March 2014

The text in the watercolour describes an apocalyptic dream

Dürer had on the night of 7 June 1525:

In 1525, during the night between Wednesday and Thursday after Whitsuntide, I had this vision in my sleep, and saw how many great waters fell from heaven. The first struck the ground about four miles away from me with such a terrible force, enormous noise and splashing that it drowned the entire countryside. I was so greatly shocked at this that I awoke before the cloudburst. And the ensuing downpour was huge. Some of the waters fell some distance away and some close by. And they came from such a height that they seemed to fall at an equally slow pace. But the very first water that hit the ground so suddenly had fallen at such velocity, and was accompanied by wind and roaring so frightening, that when I awoke my whole body trembled and I could not recover for a long time. When I arose in the morning, I painted the above as I had seen it. May the Lord turn all things to the best.



Jusepe de Ribera, *El sueño de Jacob* [Jacob's dream] (1639)

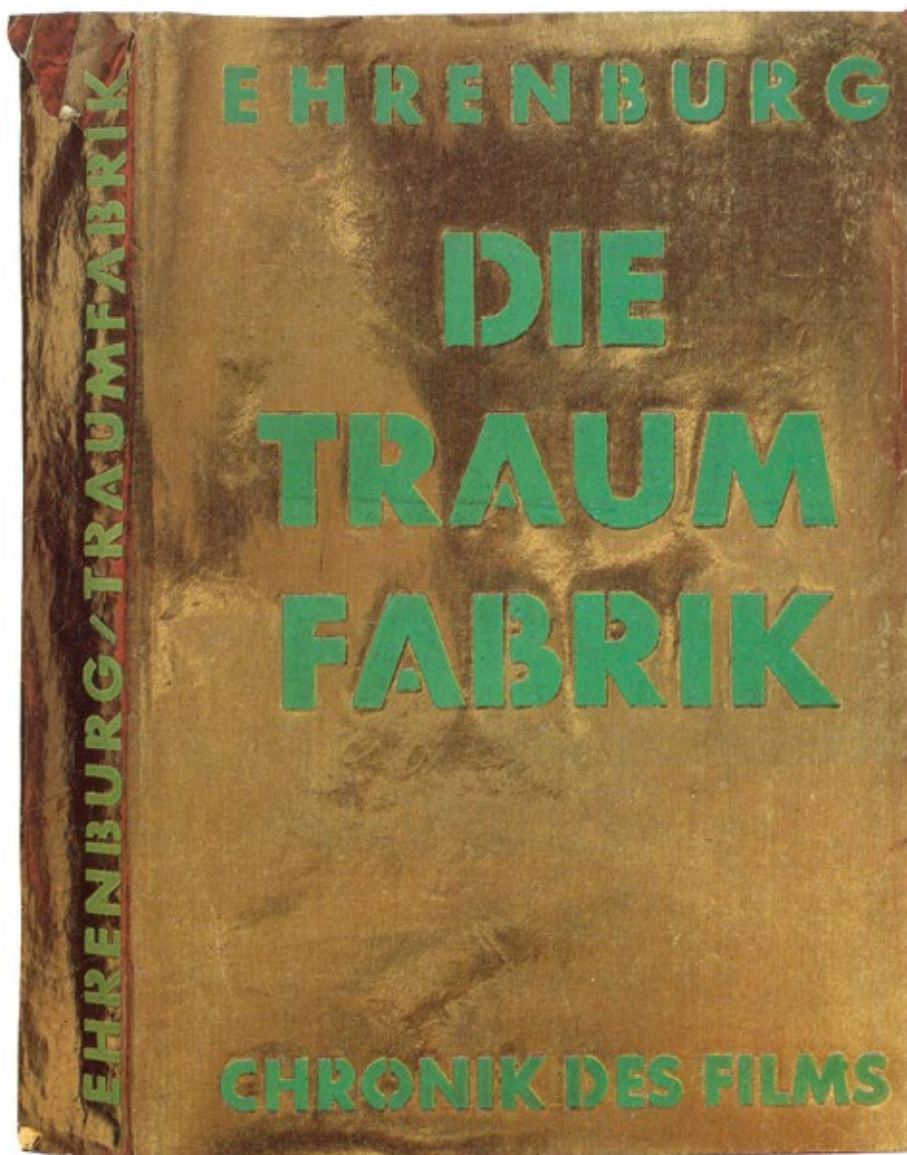
Oil on canvas, 179 × 233 cm

Museo del Prado, Madrid

*Touch of joy*, Open studio with Peter Friedl

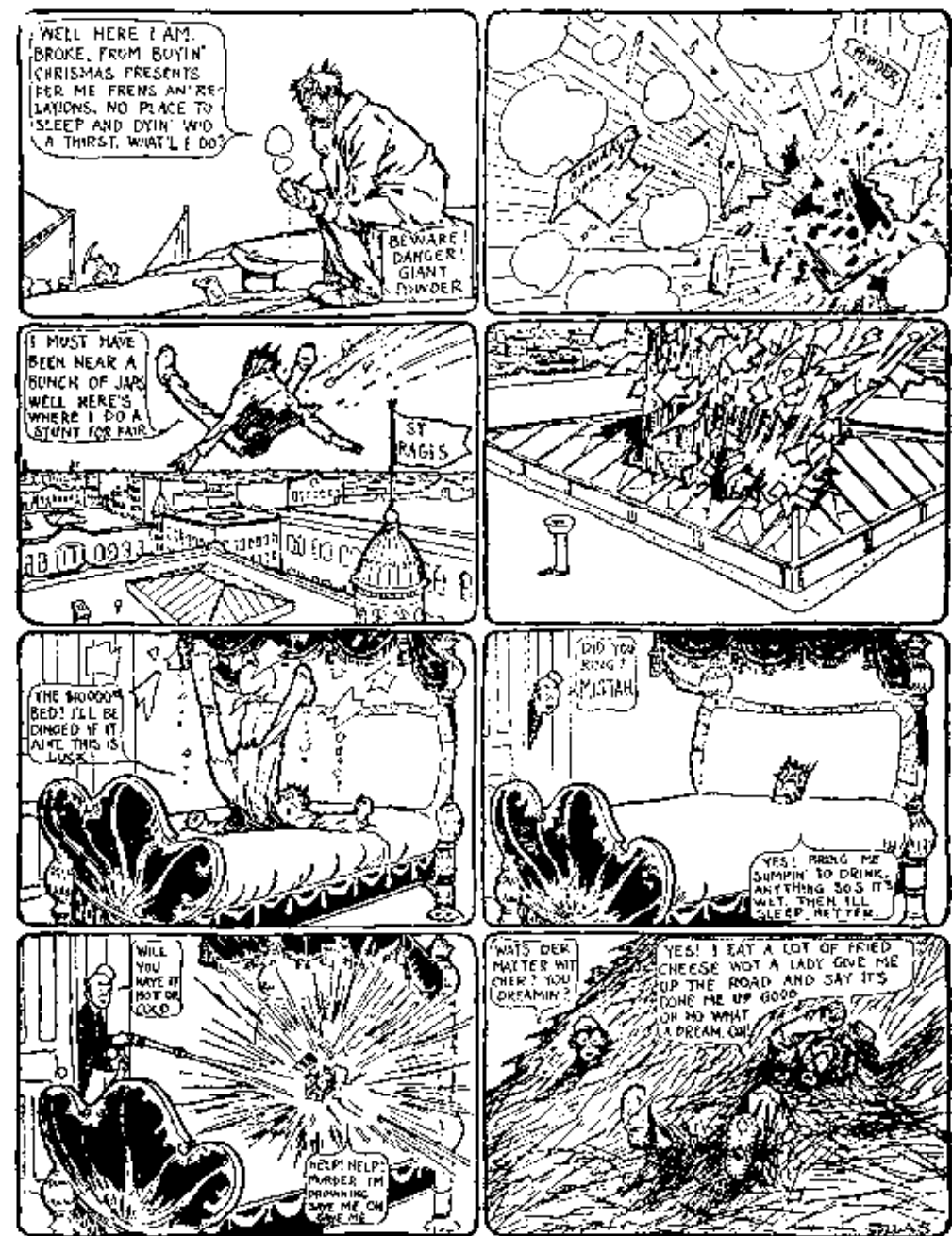
Part of the presentation of the workshop, 31 March 2014





John Heartfield, photomontage for the cover  
of *Die Traumfabrik: Chronik des Films*  
[The dream factory: a chronicle of film]  
Ilja Ehrenburg (1931)  
Malik-Verlag, Berlin

*Touch of joy*, Open studio with Peter Friedl  
Part of the presentation of the workshop, 31 March 2014



Winsor McCay, *Dream of the Rarebit Fiend* (6 December 1904)  
Newspaper comic strip, *New York Herald* (1904–1925)

*Touch of joy*, Open studio with Peter Friedl  
Part of the presentation of the workshop, 31 March 2014



Buster Keaton, *Sherlock jr.* (1924), film still

*Touch of joy*, Cinema, 1 April 2014



Samuel Beckett, *Nacht und Träume*  
[Night and Dreams] (1982), film stills

*Touch of joy*, Cinema, 1 April 2014





Grete Stern, *Sueño No. 2: En el andén* [Dream no. 2: on the platform] (1949)  
Gelatin silver print (printed 1992), 19.5 × 29 cm  
Private collection, Paris

Photomontage for the weekly column 'El psicoanálisis le ayudará' [Psychoanalysis will help you] in the women's magazine *Idilio* [Idyll] in Buenos Aires to which she contributed from 1948 to 1951.

*Touch of joy*, Open studio with Peter Friedl  
Part of the presentation of the workshop, 31 March 2014



Richard Linklater, *Waking life* (2001), film still

*Touch of joy*, Cinema, 2 April 2014



*La Difesa della Razza*, No.1 [The defence of the race] (1938)  
Fortnightly journal edited by Telesio Interlandi Tumminelli, Rome (1938–1943)

*Touch of joy*, Open studio with Peter Friedl, 5 April 2014



Haile Gerima, *Adwa: An African Victory* (1999), film stills



*Touch of joy*, Cinema, 5 April 2014





Villaggio Oliveti, a village for Italian settlers in the region of Tripolitania in Libya  
Developed between 1935–1938 by the architect Florestano di Fausto, commissioned by  
the Ente per la Colonizzazione della Libia [Agency for the Colonisation of Libya].

*Touch of joy*, Open studio with Mia Fuller, 10 April 2014



Gianluca and Massimiliano De Serio  
(top to bottom)

*Stanze* (2010), film still

*Un ritorno* (2013), film still

*Touch of joy*, screening and discussion with the  
filmmakers at Sapienza – Università di Roma  
and Sala Elvetica, 7 April 2014



Gérard de Nerval, *Généalogie fantastique, dite aussi délirante*  
[Fantastic genealogy, also known as frenzied] (1841)  
Photograph, Bibliothèque de l'Institut de France  
Copyright: RMN-Grand Palais (Institut de France), Christophe Chavan

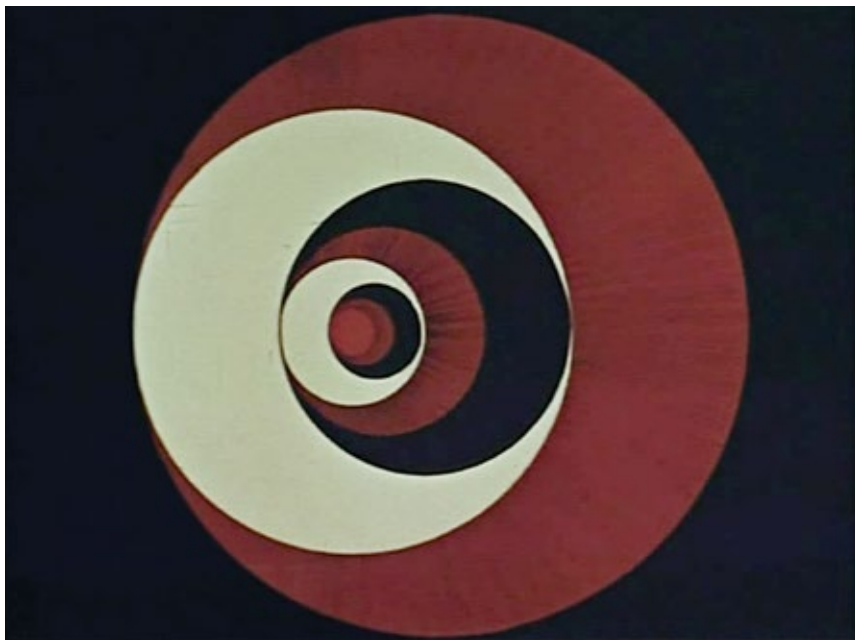
*Touch of joy, Lecture Individual mythology*  
By Jean-François Chevrier, 10 April 2014



Charles Meryon, *Collège Henri IV, Paris, ou Lycée Napoléon*  
[Henry IV College, Paris, or Napoleon School] (1863–1864)  
Etching in black on laid paper, 29.6 × 48.3 cm  
Rosenwald Collection, US

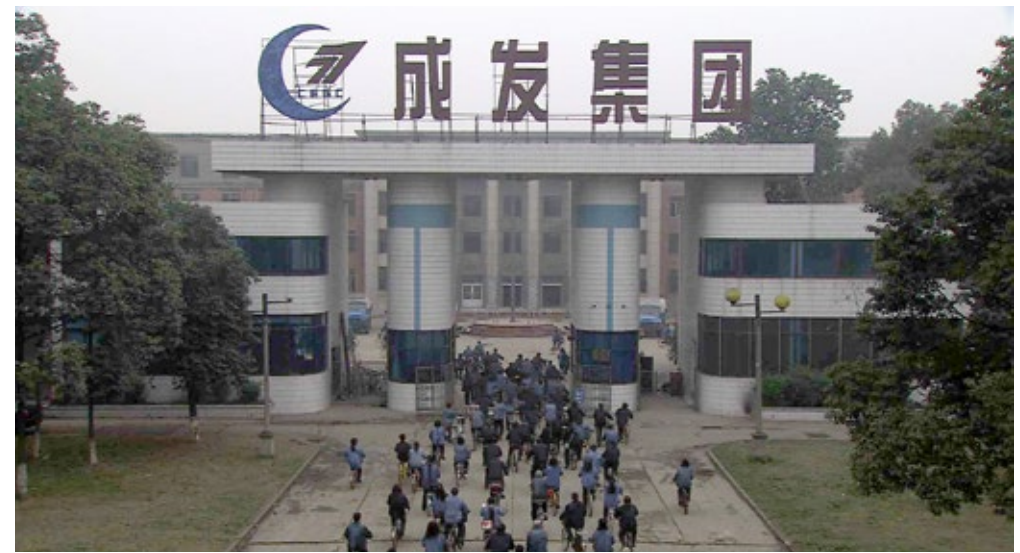
*Touch of joy, Lecture Individual mythology*  
By Jean-François Chevrier, 10 April 2014





Hans Richter, *Dreams That Money Can Buy* (1947), film still

*Touch of joy*, Cinema, 10 April 2014



Jia Zhangke, *24 City* (2008), film still

*Touch of joy*, Cinema, 11 April 2014



# The Shadow Line



Drawing the distinction between outside and inside has always marked out the boundaries of empires, colonies and nations. From the Great Wall of China to Hadrian's Wall, from the Bosphorus Strait to the *raya* of the 46th meridian, from the 'great wall' of Patagonia to the fences of enclosures, the barbed wire of the prairies, the banlieues of a metropolis, the 21 leagues of Benadir, imagined borderlines have crossed continents to create communities and protect affiliations; lines of fortification drawn between dense populations, to enforce property rights and new orders of power.

Borderlines have always striped the canvas of the world revealing a visible difference, a distinction between two contiguous and incompatible spaces. A line becomes a boundary representing a dispute; announcing an open conflict; demonstrating relationships of force between differing entities.

While the modern physical boundary was already complex in its extension and form, the present version – globalised and transformed by crisis – embodies a true exercise of differentiation that penetrates the host territory itself. It is a heterogeneous device that crosses territories to intercept the surplus value produced by working cooperation, ordered by hierarchies – defined from the top down – according to lines of gender, race and class, in order to be governed.

The borderline, rather than operating as a simple obstruction of flows, functions by structuring them, managing them in time and space. Besides the simple territorial distinction between states, that has now been totally eroded, today it is impossible to identify and understand frictions in terms of bilateral relations, setting artificial identities at odds. At the same time, even along the same metropolitan or transnational borderline, there is no homogeneous development on

either side, so its perception and its effects are always different, or even contradictory, for those who live on one side of the border or the other.

The world – sky, earth and sea – has been filled with many new lines, border zones, boundaries of currency, archipelagos and corridors of mobility, militarised enclaves, special areas and transboundary regions. The borderline, with its functions of protection, differentiation and regulation, has disrupted the geography of the atlas intended to provide us with a definitive spatial formulation. All the forms assumed by the exercise of bordering are gathered up against the shadow line that exists between the no-longer of the present and the not-yet of space, that shadow line in which the transition of progress lies. This does not necessarily happen due to drastic ruptures or disruptive subversions. Precisely for this reason, it is even more necessary to grasp the changes and ambiguities of space to be able to draw – at least roughly – the map of our movements, in order to investigate the context in which a methodology is being produced and honed. Though merely indicative and temporary, the map has to come to terms with the order of both material and immaterial borderlines. Bodies themselves are crossed by borders, hierarchies that wrest away or multiply conditions of belonging. The boundary, in its multiplication and polysemy, becomes an interstitial and hybrid space with respect to the rigid identities of nationalities. Fixed conditions of belonging are swept away, opening things up to contradictions, ambivalence and the conflictual character of borderlands that operate as a paradigm of crossing, circulation, material mingling and resistance.

The investigative method of Studio Roma is deeply immersed in this ambiguity. Simultaneously, we use the multifaceted nature of the shadow line without overlooking the context in which it came into being. Imagined and fortified boundaries have been imposed to defend the slave trade and to block lines of mobility, to control the productive capacity of bodies and to divide. To capture the autonomous ability of social

networking and the shared knowledge produced by translational communities. This is in keeping with the classic dichotomies of colonisation; a true vocabulary of opposites that during the modern era in the West has been augmented through appropriations, the imposed exploitation of resources, their commodification and the representation of otherness. The turbulent paths created by migration and the new centrality taken on by the non-marginal peripheries speak of a shift of the centre of gravity and the mutability of relationships of domination. At a moment in which boundaries are proliferating, it no longer makes sense to try to decide which side is weak and which is strong; instead, we can try to regain the capacity to break up hierarchies and to open new crossings, to multiply the paths that form the routes of mobility, to identify the traps of representation and the imaginary that mark the body when it crosses the first line of fortification on a long voyage over borderlines. Therefore it is worth jotting down the coordinates in our logbook, so as not to get lost along one of the most ancient borderlines of representation and one of the most recent non-national institutions. The Evros or the Meriç, the river that flows from Edirne to the sea of Samothrace, now marks the boundary between Greece and Turkey, between the European Union and what lies beyond it, between citizens and 'illegals', between...

On November 2014, artist Gina Folly and photographer Salvatore Gozzo with Paolo Do and Salvatore Lacagnina undertook an expedition along the Evros–Meriç River that separates Greece and Turkey today, a gateway to Europe or the European Union for thousands of migrants in search of possibilities. In order to prepare for the upcoming field research they took some 'out-of-focus' visual notes, attempting to find signs and traces, without allowing space for the density of the images that uselessly crowd the media all over the world. 'What is a border?' – a question words can never answer. All the following photographs were taken and selected for Studio Roma Notes by Salvatore Gozzo.





Ardani, Feres, Greece (26 November 2014)



Enez, Edirne, Turkey (26 November 2014)



Keşan, Edirne, Turkey (26 November 2014)



Peplos, Evros, Greece (27 November 2014)



Tychero, Evros, Greece (27 November 2014)



Meriç Nehri, Uzunköprü, Turkey (28 November 2014)





Feres, Evros, Greece (27 November 2014)



Evros Potamos, Feres, Greece (27 November 2014)





Edirne, Turkey (28 November 2014)



Nea Vyssa, Evros, Greece (28 November 2014)



Nea Vyssa, Evros, Greece (28 November 2014)



E90/A2 Egnatia Odos, Feres, Evros, Greece (27 November 2014)



Abdurrahman, Edirne, Turkey (28 November 2014)

# All Science Would Be Superfluous





00218



00:23:17

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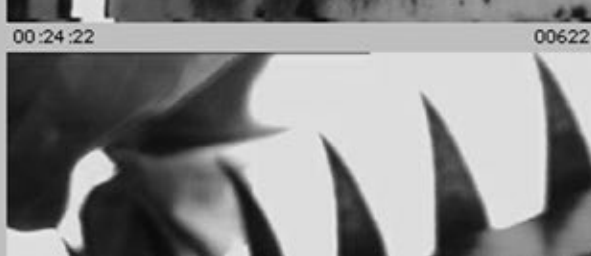


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Studio Roma observes the processes of creation and production within the infrastructure of surplus value, in the management of mobility, the circulation of goods and the accumulation of data.

Surplus inhabits the city of wealth, across a district of names whose kinship is based on exploitation, where every utterance blurted in an alley is echoed by a cry. Studio Roma crosses the metropolis where economic valorisation unfolds in a multiplicity of forms equal only to the proliferation of the values we want to investigate. Our research is of the middle ground between production and society, where value is attributed to ideas, languages, ways of living, networks and knowledge.

Surplus value burst into history without knocking. It constitutes the point of departure and arrival of the process of valorisation. This term forces those who wish to use it into a continuous state of alert because surplus value refers to a social bond, a relationship based on the apparent equality of inequality. It is not an economic category like profit, and thus it cannot be measured. It illustrates a relationship composed of opposites that cannot be quantified: the categories of exploitation, divestment and extraction which allow us to quantify, as they convey the direction and pace of this enmity.

Surplus value reveals a history of protagonists; a struggle in which there are only victories or defeats. A process that is as historical as it is random, that is not concluded but interrupted because it is based upon a perpetual propensity for rupture, division and explosion. Surplus value is a compass rather than a container to fill up with knowledge. It impacts the classic linear way of doing research, requiring us to use its composite categories, such as money, goods, work force, necessary labour, abstraction ... We might say that it is a bit like

the pharmaceutical composite of the bitterest ingredients which no one could stand to taste one by one.

Though it is a category belonging to classical political economics for some time, the landscape it described was consistently shunned by David Ricardo and Adam Smith, instead they inhabit only the realm of wealth circulation, explaining the valorisation of capital through a process that makes its existence impossible. It was the bearded one from Trier, who indicated that, in reality this excess does not spring from wealth circulation, although it is produced only in that realm. And, producing itself, it decreases.

Surplus value opens the way to a secret laboratory of production and productive labour, of activity and transformation. It is by venturing into this place that we find an explanation for what is converted and transmuted in the noisy sphere of surface exchanges. Depth is gained, with a way of seeing that is accessible to all. Only on the basis of a surplus of intelligence of languages and experiences, can forms of social invention present themselves as alternatives, dueling over history.

Studio Roma approaches the theme of surplus value by attempting to outline an extensive definition of the processes of extraction of raw materials within the global economy. Complex and sophisticated operations now form an alchemy of algorithms, data and endeavour made possible by specialised innovations of logistics and financial markets. These are techniques that have reached an unprecedented level of sophistication, also in the conversion and transformation of human activities in urban contexts into a resource of economic value.

Questioning the realm of values means subtly linking experience with a hypothesis; the valorisation and its criteria of measure are defined within the social sphere. The multiplication of values in the economic system defines things at their most paradoxical: producing and living in society have become different aspects of the same whole. Ethical inclinations, aesthetic orientations and attitudes become the 'raw

material' that is directly exploited, to an increasing extent, transforming work in the wider, general sense.

This research follows the traces of excess towards new prototypes of measure, taking form from situated observation and critical approaches regarding the present regimens of evaluation, in an attempt to address the question of surplus value whilst developing a method or reagent that reveals the contrast between different social agents implicated in relationships of force. It is the conquest of multiple points of views. Conducting research on surplus value means avoiding any self-referentiality that might be caused by a lack of adversaries, avoiding the impotency of impassioned intentions transformed into orderly public debate and refraining from proclaiming our own research as 'radical' just so as to be credible in our own eyes.

Judith Kakon  
Motifs of *Untitled* (2016)

The short sentences on the following pages derive from email conversations between Judith Kakon and the Chinese online traders she has been following over the past years. These traders' online identities are defined by a constructed commercial intimacy employing a specific kind of language. The pseudonyms they use follow the conventional formula of 'Name – Surname' which results in rhythmic compositions such as Luna Sun, Tina Tan or Mermaid Wang.

*Long time no  
chat!!! Hope  
everything  
goes well for  
you and your  
business.*

*Would you like to test  
our samples?*

---

*Awaiting your news:)*

---

*Thanks for your cooperation and support on my job in the past year*

*A wholly new selling season is coming, we  
would like to offer more discount to our  
regular customers just like you:*

*May you be filled with joy, cherishing  
all the blessings you have.*

***How are you?  
My friend?***



Hope my email did not bother you, my friend.

**The good business starts here!**

Are you interested in saving some money?  
are you interested in good quality with good prices?  
And are you interested in small orders with fast delivery?  
So it is our pleasure to tell you we can offer all of it to you.

Wish everything goes well with your business.

As a reward to our customer, this season we would like to offer a favorable price to you:

We are specialized in designing, manufacturing and sales gift products and accessories.

Our main product list is :

- 1.Metal key chain
- 2.Rubber keychain
- 3.Leaner keychain
- 4.Key cover/usb cover
- 5.Non slip mat
- 6.Mobile case
- 7.Mobile decoration
- 5.Luggage tag
- 6.Brucelot
- 7.Coaster
- 8.Fridge magnet
- 9.Mug cup
- 10.Bottle opener
- 11.Photo frame
- 12.Zipper pull /patch
- 13.Badge/pin/label
- 14.Medal /coin /clip
- 15.Lanyards
- 16.embroidery badge
- 17.mouse pad
- 18.non woven shopping bag
- 19.bandana
- 20.baseball cap

Manufacturer-you best choice

*how many watts  
do you want?*

*Feel free to get in touch*

Here comes  
another client's project picture of our  
„iT“ series light with C style bracket  
on the top of building in TX, USA for  
you to check:

*Please add my Skype:wellined8 and  
WhatsApp: +8615750816462 for easy contact.*

We  
really hope  
our lights  
can help you win  
more projects and  
explode  
your business.

Please feel free to let me know if you have any interests in this, whatever interior project or exterior project, we will provide the best solution for you.

***We are confident that  
those lights will win  
more projects for you,  
let's work together and  
make money together!***

*Actually, we very herish this chance to do business with you, in order to quote you a competitive price, please let me know your favorite size. Finally, about our products, we believe we could satisfy you well since all our products passed CE certi×cation and Wal-mart had been one of our main clients for over 5 years.*

*We export our products to USA, EUP, Middle-East, Aisa and other countries, and win great reputation in their local market. Hope to co-operate with you.*

If you are  
not in this  
business, pls  
let me know.

Hi,

Rainey  
Lee

*For your reference, we already  
returned to normal work from  
the wonderful spring holiday.*

*Now I am refreshed and full of  
enthusiasm for my work and  
life. Wish we both can make a  
break-through and welcome a  
bumper harvest this year! ^\_^  
Is there anything I can do for  
you this moment?*

*Appreciate your kind response.*

Good day to  
you.

**This is Summer  
working in a factory**

Hi There,

I hope that you, your family and friends  
have a wonderful Easter Sunday!  
Enjoy holiday !!!

;-)

*May your filled with joy, cherishing all the  
blessings you have.*

# ATELIER\*

\* Activities listed in the following pages were open to participation by general public and free of charge.

# 2014

## Facing the Crisis: Testing Rules and Practices

Our societies have watched their foundations crumble. Even the most apparently steadfast structures have collapsed. Values considered inviolable have been eroded. History is unpredictable, the crisis is irreversible, present and everywhere: it impacts the economy, politics, culture, the environment, art and the sciences.

What is 'crisis'? A key word that opens up new perspectives in the narrow field of specialisation, it crosses disciplines, allowing us to think no longer through the multidisciplinary method, but through necessity. Crisis: a noun that aptly describes dramatic disarray, without assurances; the more or less permanent state of contemporary imbalance. At the same time, it is an opportunity for renaissance, reinforcement or change. It is not just an unpredictable catastrophe, an economic-financial disaster, an avalanche that crashes over us from afar; from the United States to Europe, from finance to the real economy, from above to below. The crisis is a process that puts the focus on social, political and cultural practices. Far from being reassuring, this process forces us to resist those patterns we had committed to memory, and instead to undertake practical paths able to cultivate loyalty based on distance.

Studio Roma investigates collective practices, their capacity to assert and to orientate change, instituting new forms of collective life. The theme for 2014 focuses on cases of change, the conditions that can produce new institutions, between the transformation of rules and creation of a new balance between related forces. The norm seems to be permeable and open



to transformation, and the coupling of words ‘habit and change’ describes this norm as the result of new conventions, new precedents. Studio Roma focuses on the production of amorphous norms, which we can find in both cities and in the digital world. A research on forms of life in the crisis, and the crisis of life-forms.

11 Oct  
2013  
Tower of  
Villa Maraini

## Franco Piperno *The cosmic spectacle*

Visual astronomy workshop  
Observation of the sky

The first encounter of Studio Roma is an educational experiment of a transdisciplinary character with the physicist Franco Piperno, focusing on orientation for those who consider bewilderment a virtue in research. The workshop involves a sensual dimension as it is an exercise in vision, especially from a distance, requiring active participation. This meeting explores the theme of rules and

practices, starting with the notion of cyclical time and revolution. In antiquity, in fact, the heavenly bodies, with their cyclical movements, indicated the first rules discovered by humankind. Observing the sky, the astral movements were considered a paradigm for social norms, so adopting the idea of rules as repetitive behaviour.

18–  
20 Feb  
L'Aquila

## *Rules and practices in an earthquake*

Field research

Amidst the ruins of L'Aquila, a city struck by a strong earthquake in 2009, one enters what is simultaneously a decision-making crisis and an anthropological crisis for our society. A direct research, in a particular local context, permits the observation of social practices, beyond abstract and formal description, beyond pre-set rules and orders. It makes it possible to observe how people interact within the immediate social realities, so making formal and informal relationships an integral part of the study. The density and intensity of this experience forms the

base for the reinvention of research practices through a productive weave of heterogeneous realms of knowledge, where art opens to the hybrid and flexible potential of experimentation; where the concrete character of social issues impacts upon activities of art and research.

This research acknowledges the primacy of reality over the selective prejudices of the contemporary academic and art systems, often too firmly enclosed within deeply engraved, extremely narrow circles of meaning and practice.

18 Feb

Round table  
Università degli  
Studi dell'Aquila

Visit to the city centre of L'Aquila

*The narrations of the earthquake – 1*  
Antonello Ciccozzi, *An anthropological narration*  
Fabio Picuti, *A juridical-judicial narration*

19 Feb

Round table  
Università degli  
Studi dell'Aquila

Visits of the area of the settlements: C.A.S.E., M.A.P., M.U.S.P. and meeting with local organisations

*The narrations of the earthquake – 2*  
Lina Maria Calandra, *A geographical narration*  
Maria Vittoria Isidori, Alessandro Vaccarelli, *A pedagogical narration*

20 Feb

Round table  
Università degli  
Studi dell'Aquila

*Participation and government of reconstruction*  
Fabio Pelini, *Participation as a form of government*  
Elisabetta Leone, *The culture for the government of reconstruction*

Publication

## *NERO Supplement L'Aquila*

This field research project in L'Aquila has led to the production of a supplement to Issue 34 of *NERO* magazine. From a mobile and equipped platform, the participants gathered and organised the contributions of artists, poets, photographers, writers and authors from L'Aquila with the aim of creating an unconventional newspaper, distributed free of charge. Presenting a practice to define a research method based on a relationship of informal investigation, calling for direct observation and on-site analysis, as well as concrete exploration of the social fabric of the city. The result is a messy, ‘vulgarised’ research project, capable of revising and mixing the viewpoint of the observer with that of those observed.

Authors and editors:

Annette Amberg, Domenico Billari, Alan Bogana, Manuel Buess Gurtner, Filippo Contarini, Toni Hildebrandt, Egija Inzule, Pascal Janovjak, Tobias Kaspar, Salvatore Lacagnina, Michele Luminati, Lorenzo Micheli Gigotti, Julia Perazzini, Cédric Roduit, Valerio Scamuffa, Julien Tavelli, Benedetta Zucconi

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OKNO Studio – Ela Bialkowska, Ilan Zarantonello, Nicolò Burgassi

Year:

2014

Published as a supplement to *NERO* Issue 34

27<sup>Feb</sup>Istituto Svizzero  
di Roma

# Art, knowledge, education

Round table

This presentation of Studio Roma has been an opportunity in which to open up to the city and to discuss institutions in a time of crisis and formative practices of the crisis. A debate that involves many protagonists of contemporary art, universities as well as non-academic experimental practices, the players of the world of cultural production and its research centres, the foundations and libraries. These allow multiple positions to imagine institutions in the process of renewal

of accepted rules, and to cross the field of knowledge and its practices in an unprecedented way. What kind of knowledge can enrich the capacity of shared and individual experience? Where can we record the upheaval in the formats of educational and research activities? How can we put institutional practices and rules to the test? With these questions, Studio Roma launches a discussion with the city to reflect on the shared and irreversible necessities of our time.

Participants:

Cecilia Canziani (Nomas Foundation), Stefano Chiodi (Università degli Studi Roma Tre, *doppiozero.com*), Antonio Manconi (LUM – Free Metropolitan University), Giacomo Marramao (Università degli Studi Roma Tre, Fondazione Basso), Anna Mattiolo (MAXXI, the National Museum of 21st Century Arts), Luana Perilli (artist, professor at Cornell University, Rome), Cesare Pietroiusti (artist, professor at Università Iuav di Venezia), Massimo Prampolini (Università degli Studi di Salerno), Paolo Vinci (Sapienza – Università di Roma, scientific member of Istituto Italiano per gli Studi Filosofici – Scuola di Roma)

28<sup>Feb</sup>Istituto Svizzero  
di Roma

# Peter Utz Catastrophe in literature

The Earthquake in Chile by *Heinrich von Kleist*

Reading

*The culture of catastrophe.**How Swiss literature cultivates disaster scenarios*

Conference

Catastrophe plays a central role in the annual theme of Studio Roma 2014. In addition to field research and anthropological and social reflections, Peter Utz explores the literary dimension of catastrophe starting the conference with a reading of *The Earthquake in Chile* by Heinrich von Kleist. On the borderline between nature and culture, we are seeing

breakdown and disruptions which are defined as 'catastrophes'. On the other side of the coin to the alpine idyll, Swiss literature seems to cultivate natural disasters, performing the dual function of emotionally engaging us in events while inscribing them in cultural memory. Depicting disaster, literature unleashes an aesthetic creative energy which disrupts all limits.

3–

4<sup>Mar</sup>

# Reading in common with Paolo Virno

Biblioteca  
Vallicelliana,  
Biblioteca  
Angelica

The Uncanny by Sigmund Freud and 'Space of Experience and Horizon of Expectation: Two Historical Categories' from  
Futures Past: On the Semantics of Historical Time  
by Reinhart Koselleck with Paolo Virno

Perhaps he was fearful lest, if the author he was studying should express himself vaguely, some doubtful and attentive hearer would ask him to expound it or discuss some of the more abstruse questions, so that he could not get over as much material as he wished, if his time was occupied with others.

St. Augustine, *Confessions*,  
Chapter 3.3

Shared reading was the basic form of learning as a critical process: the most appropriate way of encouraging the passage from not-known to known, but also and above all to establish a dialogue, to stimulate and encourage discussion, making differences of approach and interpretation immediately evident for comparison.

Reading in common was reading that made it possible to provide a response, in real time, to problems of comprehension within a text, to anticipate questions and observations and to propose immediate, shared or at least sharable solutions. It has always been an instance of the critical and creative elaboration of knowledge; a tool for the unification of differing experiences; a form of connection between otherwise unrelated reactions and reflections. We propose an experiment aimed at a wide urban circuit of readers and experts to get beyond the sole 'individual ownership' of a text. To give priority and collective body to the concepts and theses that come before doctrine, to open the language of the academic world to confrontation with more agile, immediate, speech that is less technical but more emotionally motivated through participation, to discover or rediscover together (prior to any possible reinterpretation) the project and

the intentions of the author; what is said and what wants to be said. The readings in common touch on various aspects of the programme of Studio Roma, and with the specific method they employ, they enrich its approaches and open spaces.

In the present economic, political and social crisis, the reading of *The Uncanny* by Sigmund Freud can resume its original force: it allows us to underscore the ambivalence inherent in a critical situation, where no other refuge exists besides the one outlined by the danger itself; where what previously had the function of protecting is transformed into danger. The transformations of the present imposed by the crisis can be understood by looking to the landslide of conditions of possibility for experience and, as a result, for history itself, through the reading of the essay by Reinhart Koselleck entitled 'Space of Experience and Horizon of Expectation: Two Historical Categories'.

The readings in common were initially developed by the LUM – Free Metropolitan University. Studio Roma has decided to include these activities in its programme, tracing a route through the places of the city that have launched this collective practice in the past. The Biblioteca Angelica was the first European library to open to the public, without limitations of status. The rules of the Biblioteca Vallicelliana, a work by Francesco Borromini, called for the reading of religious texts during meals. These are places that epitomise the very conditions of readings in common: complete openness regardless of social status and individual intellectual achievements. Research based on participation, dialogue and discussion.

# Gunther Teubner

## *Hitting bottom: collective dependency and social crises*

Research seminar

Intertwining knowledge of the juridical sciences with that of social sciences, with Gunther Teubner we will attempt to understand the causes of the crisis in progress and to outline hypothetical solutions, investigating different methods and fields of knowledge. From the perspective of the 'systems theory', an analysis will be made first of all of those social and communicative behaviours that allude to self-destructive processes of growth, connecting them with the study of constitutional processes. Examining the surfacing of new social orientations, we will discuss how change cannot be effected from the outside, but only through the 'inner constitution' of the system that is being transformed. In recent years Gunther Teubner has offered us the greatest opportunity to grasp the true impact of the fragmentation of law. The crisis of the state monopoly over the production of law does not make the concept of a constitution obsolete, but it does reposition it. This can only happen, however, if it is freed from its traditional subordination to the state. Faced with this crisis, many authors have reacted by emphasising the need to return to a sovereignist option, closing off juridical pluralism within the

confines of the state. Others, instead, have pointed towards the necessity for a constitutionalisation of a new world order. For Teubner, on the other hand, we need to observe this phenomenon from the correct position; we are faced with the emergence of partial sets of sectorial rules which are global in character, and this emergence bears the features of something irreversible. In other words, the space of global law is striated, and its internal differences cannot be erased, but must be displayed as such. The problem that arises, then, is that of the constitutionalisation of these new partial rule sets; civil constitutions, beyond the state. Hence the need for an opening up of juridical and political science to the sociological approach, capable of interpreting and valorising the production of autonomous law and the 'self-regulatory' trends inside the various systems and subsystems. Systemism is thus reopened to the ongoing presence of subjectivities. The research seminar is composed of two working sessions in which jurists and scholars of different generations and also artists and researchers concentrate on a discussion of these themes.

**Participants:** Adalgiso Amendola (Università degli Studi di Salerno), Giuseppe Allegri (Sapienza – Università di Roma), Francesco Brancaccio (Sapienza – Università di Roma), Giacomo Capuzzo (Università degli Studi di Perugia), Lorenzo Coccoli (Università degli Studi di Roma Tor Vergata), Filippo Contarini (Universität Luzern), Maurizio Di Masi (Università degli Studi di Bari Aldo Moro), Alberto De Nicola (Università degli Studi Roma Tre), Lia Fassari (Sapienza – Università di Roma), Maria Rosaria Ferrarese (Università degli Studi di Cagliari), Daniela Festa (Università degli Studi di Perugia), Chiara Giorgi (Università degli Studi di Siena), Massimiliano Guareschi (Università degli studi di Genova), Augusto Illuminati (Università degli Studi di Urbino 'Carlo Bo'),

Maria Chiara Locchi (Università degli Studi di Macerata),  
Francesco Raparelli (Università degli Studi di Firenze),  
Pietro Sebastianelli (Università degli Studi dell'Insubria),  
Anna Simone (Università degli Studi Roma Tre)

# 18– 20<sup>Mar</sup> Miltos Manetas

## *~NEWPRESSIONISM*

Istituto Svizzero  
di Roma Case study

We live in an age of metascreens. The screen (not the computer) and digital networks have now become a new layer of Nature. The screen is an object that projects, transmits, translates, but at the same time reconciles, isolates and protects. The screen prevents a view of the 'whole', showing just a bit at a time. It is not capable of conveying the whole 'impression', the vision of the 'whole'. In other words, the screen cannot transmit a complete sense of the landscape, that sentiment of nature we are able to immediately perceive when it comes to trees, rivers, mountains; when it is enough to stop and do nothing but watch, as is happening to the man in the famous painting by Caspar David Friedrich; when the essence of nature, or what we call the 'natural world', is free, not interactive, open, ready for the taking. Instead, when it comes to networks things are not so direct, exactly

because networks are for the moment reachable only through computer screens: those unbearable eye-traps, those un-invisible walls we keep in our pockets.

And here comes painting. Here comes representation to save the day! In a Metascreen World, representing the in-finite locations of the Internet, the multiworld scenarios of video games and the overwhelming new populations of avatars – through painting, printing techniques, ready-made photography, etc. – is the only way to be able to observe nature at large. Painting the output of computers entails attempting to grasp their essence: the natural and the technological. It means attempting, yet again, to achieve a 'deeper realism', like those guys in Paris attempted 150 years ago. Something so cutting edge that it has to look quite light, quite easy and not very conceptual, something 'impressionistic'.

19<sup>Mar</sup> 16:16 Alan Bogana, *Alberi metaschermo*  
17:17 Priscilla Tea, *Alberi metaschermo*  
19:19 Angelo Plessas, *Websites and eternal Internet brotherhood*

20<sup>Mar</sup> 16:16 Mike Calvert, *Invisible piano*  
17:17 Amalia Ulman, *Wrong Madonna*  
5:55 p.m. Griffin, *Meeting with the invisible man*,  
preceded by Pascal Janovjak's reading  
18:18 Augustin Maurs with the participation of Domenico Billari and  
Benedetta Zucconi, *Music performance for NEWPRESSIONISM*  
19:19 Angelo Plessas, *Websites and eternal Internet brotherhood*  
19:19–21:21 Jon Rafman, music arrangement by Augustin Maurs,  
*Rome's projection*

Participants: Mike Calvert, Griffin (invited by Pascal Janovjak), Annika Larsson, Angelo Plessas, Jon Rafman, Nora Renaud, Priscilla Tea, Amalia Ulman

And with the participation of: Domenico Billari, Alan Bogana, Manue Buess Gurtner, Egija Inzule, Tobias Kaspar, Valerio Scamuffa, Cédric Roduit, Benedetta Zucconi

Awkward assistants of use: Claudia Bernardi, Paolo Do, Lorenzo Micheli Gigotti, Salvatore Lacagnina, Miltos Manetas

BlackBerry Film Director: Emiliano Montanari

Music Master: Augustin Maurs

Brigitte Bardot: interpreted by Julia Perazzini

Special Fashion: Mario Caruana

Design: Julien Tavelli

Influencer: Paolo Virno, Gunther Teubner

Psychologist: Lilla Gurtner

Art Historian: Toni Hildebrandt

Introducing: AL(essandro), VAL(entina), TAL(llulah)

Contributions by: Donatien Grau, Robert Montgomery

Crew: Orazio Battaglia, Niccolò Berretta, Paola Bommarito, Guido Coscino, Micaela Doti, Malvina Giordana, Matteo Keffer, Davide Sacco, Anna Schulz Seyring

6<sup>Jun</sup>  
19<sup>Jul</sup>  
ISR Milano

# Miltos Manetas ~NEWPRESSIONISM in Milan, 1,11,111. *From Screen to Nature and Back Again* Exhibition

*Newpressionism in Milan, 1,11,111* arises from the hypotheses produced during the workshop conducted by the artist Miltos Manetas in March 2014 for Studio Roma. Swiss and international artists, architects, designers, writers, composers and authors are responding to newpressionism with creative inputs ranging from concrete works of art to immaterial ideas expressed through references or words.

The exhibition functions like a true computer: the exhibition space of the ISR Milano, transformed for the occasion by the architect Sebastian Frank Bietenhader, becomes the desktop on which some of the artworks from those gathered prior to the opening in the dynamic memory of

newpressionism will be displayed. Newpressionism manifests itself, as happens in luminous projections, by intersecting with the solid surface of matter, but it is also defined by the immaterial encounter between a name and a thought. It proposes a new approach to reality, where the ~ indicates a novelty that is not imminent, but already present and can be shown.

Newpressionism is a projection of the spirit on Nature that combines the digital principle – that process of numerical and repeatable binary representation – with approximated associative formulae, shaded and dense like those generated by analogue processes. Newpressionism sets out to move through the screen

that today is part of nature itself. The screen projects, transmits, translates but also protects, conceals and borders. Screens protect us from a wider view, isolate us from the 'entirety', instead showing only a part, one fragment at a time, not allowing us to grasp the 'impression', the sensation of the 'overall landscape'. In the digital world there is still the entirety of Nature to be unveiled that essentially is not coded and belongs to the realm of the senses.

To fully express the digital we therefore need to return to painting, printing and sculpture, and all the analogue techniques that produce elaborated com-

putations and examples of cerebral calculation that change over time. The results they produce are more like enigmas than explanations, and when all this becomes a work of art, these works can also be seen as computers: canvases, bronzes, books that 'calculate' in multiple universes and do not merely simulate what we call the 'past' but also produce what we call the 'future'. Newpressionism is an attempt to capture the entire essence: technological and natural. It means trying, once again, to reach and make use of a 'deeper realism', something new that may seem light, facile and not very conceptual, at first glance. Something 'impressionistic'.

With the contributions of Swiss and international artists, architects, designers, writers, composers and authors:

Giona Bernardi, Sebastian Frank Bietenhader, Domenico Billari, Brenna Murphy, Mike Calvert, Thomas Chenesau, Petra Cortright, Francesco Urbano Ragazzi, Olivier Fairhurst, Cédric Fargues, Sylvie Fleury, Gina Folly, Ronnie Fueglistner, Alessandro Gianni, Valéry Grancher, Loïc Gouzer, Dunja Herzog, Bruno Jakob, Matthew Landry, Oliver Laric, Miriam Laura Leonardi, Corrado Luminati, Miltos Manetas, Jed Martin, Lorna Mills, Lorenzo Micheli Gigotti, Robert Montgomery, Valentina Nascimben, Angelo Plessas, Luca Pozzi, Jon Rafman, Nora Renaud, Florian Schmidt Gabain, Travess Smalley, Priscilla Tea, Mai Ueda, Amalia Ulman, Harm van den Dorpel, Christian Wassmann, Seyoung Yoon, Ché Zara Blomfield

22–  
26<sup>Mar</sup>  
Valle del Belice

# *The line of the palm* Field research

To read is to translate, for no two persons' experiences are the same. A bad reader is like a bad translator: he interprets literally when he ought to paraphrase and paraphrases when he ought to interpret literally. In learning to read well, scholarship, valuable as it is, is less important than instinct; some great scholars have been poor translators.

W. H. Auden,  
*The Dyer's Hand and other essays*

On the night between the 14 and 15 January 1968 a violent earthquake devastated Western Sicily along the valley of the Belice river, an area extending between the provinces of Palermo, Trapani and Agrigento. From that moment on, the earthquake became a totalising lens, defining the view of a little-known territory. It defined time and space, before and after, creating memory and dictating imagination, generating ruins and new development. The destroyed towns and

those reconstructed became mutually exclusive factors within an interpretation of this territory. While the ruins symbolise what was and what no longer exists, the reconstructions are the indicators of a permanent, inevitable failure. Transformed by the earthquake, the story of the Valle del Belice is an emblematic one. It is the mirror of a time. This territory reflects multiple open questions of European culture and, in particular, of Italian culture: the relationship with memory (and ruins), the system of shared values and those not shared, the idea of a society. 'He maintained, among other things, that unanticipated disasters are never the result or, say, the effect of a one and only cause, but resemble a vortex, a point of cyclonic depression in the world's consciousness: a spot towards which a multiplicity of conspiring factors have converged. He also uttered the words snarl, or knot, or pickle as they said in his hometown, or muddle. And the legal terms "motive" or "motives" habitually popped out of his mouth, nearly against his will.'

The tangle of causes and concurrent factors – 'knot or tangle, or muddle, or gnommero, which in the Roman dialect means skein' – splendidly described by Carlo Emilio Gadda, is not easy to sort out; it draws us backwards, infinitely. Just as a map does: an intricate tangle of conventional and visual signs gathering many levels of information, almost like the stratification of contemporary realms of knowledge. But what does it mean to read a territory? What tools are required? What kinds of knowledge can be activated, what detours can be made? How can we escape from a sterile sequence of variations on a theme? Is it possible to simplify a map? What might be the results of such an exercise? Starting with these questions, the field research in the Valle del Belice sets out to develop a tool capable of disorienting our experience of a place, of testing the very possibility of a cognitive experience.

Publication

## *La linea della palma*

Published by *NERO* the publication *La linea della palma* [The line of the palm] narrates the field research the fellows of the Istituto Svizzero di Roma 2013–2014 and participants in the Studio Roma programme conducted in the Belice Valley in Sicily: a territory devastated in 1968 by a violent earthquake that deeply changed its life and history. The research, however, does not approach the catastrophe as a univocal, linear phenomenon, and instead hypothesises new directions, free of the constraints of existing narratives. Thematising the possibility of knowing a territory by sounding its extension, the participants contributed – individually and as a group – to the construction of a fluid body of images, sounds and texts that define a space that is simultaneously one of geography and of knowledge. Each of the participants took a position within the physical, historical and social context of this place, and offered his or her interpretation of the territory from that position, intertwining their own knowledge and expertise with that of others.

Maybe the whole of Italy is becoming a sort of Sicily. When I read about the scandals of that regional government of theirs, an idea occurred to me. Scientists say that the palm tree line, that is the climate suitable to growth of the palm, is moving north, five hundred metres, I think it was, every year .... The palm tree line ... I call it the coffee line, the strong black coffee line .... It's rising like mercury in a thermometer, this palm tree line, this strong coffee line, this scandal line, rising up throughout Italy and already passed Rome.

Leonardo Sciascia, *The Day of the Owl*

22<sup>Mar</sup> Cretto di  
Gibellina,  
ruins of  
Poggioreale

### *Crossing the Belice – extensive and non-punctual area: ruins of the earthquake*

Site visit

23<sup>Mar</sup> Santa Margherita,  
Montevago,  
Partanna,  
Santa Ninfa and  
Gibellina Nuova

### *Reconstruction* Guided visit with Mario Lupano

24<sup>Mar</sup> Selinunte /  
Mouth  
of the Belice,  
Gibellina Nuova

### *Southern borders and encounters: history, traditions, memory, modernisation (economics and art)*

Site visit

Encounter with Lorenzo Barbera (CRESM), Giuseppe Maiorana (Belice, EpiCentro della Memoria Viva), Enzo Fiammetta (Fondazione Orestiadì)

Authors: Annette Amberg, Niccolò Berretta, Domenico Billari, Alan Bogana, Manuel Buess Gurtner, Filippo Contarini, Toni Hildebrandt, Egija Inzule, Tobias Kaspar, Michele Luminati, Julia Perazzini, Cédric Roduit, Valerio Scamuffa, Julien Tavelli, Benedetta Zucconi  
Editors: Valerio Mannucci, Pascal Janovjak, Tobias Kaspar, Lorenzo Micheli Gigotti  
Graphic design: Maximagitalia  
Photography: OKNO Studio – Ela Bialkowska, Nicolò Burgassi, Ilan Zarantonello  
Publisher: NERO, Rome  
Year: 2014



31<sup>Mar</sup>  
12<sup>Apr</sup>

Various  
locations in  
Rome and  
Sabaudia

# Peter Friedl

## *Touch of joy.*

### *Exercises in imagination*

Workshop

Crises are not a twenty-first-century invention: 1816, for example, was the 'year without a summer', when temperatures fell drastically in many parts of Europe and North America. Climate researchers later blamed the massive 1815 volcanic eruption of Mount Tambora on the island of Sumbawa in present day Indonesia. In Bologna, an astrologist prophesised that the world would end on 18 July, leading to riots and suicides. Due to the permanent bad weather, a group of young English poets sojourning near Lake Geneva gave up on going outside. They decided to write ghost stories and read them aloud to one another. Mary Shelley created *Frankenstein, or The Modern Prometheus*. Lord Byron, who had rented the Villa Diodati, wrote the poems 'Darkness' and 'The Dream' in which he questions the nature of dreams.

We know about the career of nightly dream activity from Romanticism through to Modernism in art, culture and science. One of the first to problematise the dream text was arguably Gérard de Nerval. For psychoanalysis, which arose at exactly the same time as cinema, the dream became a language requiring decoding, and like every interpretation, it reduced what was interpreted. The surrealists largely ignored the difference between dream and dream text. In 'Dream Kitsch' (1925), Walter Benjamin's first published commentary on Surrealism, the archaeologist of modernity clear-sightedly declared, 'Dreaming has a share in history'. The path to the dreaming collective was hereby sketched out. In deliberate distinction from Sigmund Freud, French philosopher and epistemologist Gaston Bachelard placed the

reverie opposite the dream. His gay, poetic science revolved around the border realms of rationality and their availability through images. The dark side of history can be found in Charlotte Beradt's anthology from the 1930s, first published many years later: *The Third Reich of Dreams*, dreams become historical documents.

The neglected little brother of the nighttime dream is the daydream. Its biotope can be found in modernity's backyards and unspectacular niches. Daydreams are both means of subversion and subordination; they remind us of our freedom and confinement under given circumstances. Daydreams belong to those forms of 'doing nothing' that compose the everyday world of the uneventful. As a reference point for their examination, we can use the question asked by German sociologist Georg Simmel in 1908: 'How is society possible?'

What are the politics of dreaming and daydreaming? How can we talk about imagination today, and how can we learn to use it? And finally, how much pleasure and knowledge is possible beyond academic capitalism and self-reflexive routine? These are some of the questions to be addressed in various formats in *Touch of joy* – the phrase is from Byron's dream poem – a two week programme conceived by Berlin-based artist Peter Friedl in collaboration with the Istituto Svizzero di Roma including presentations, lectures, readings, debates, free association, film screenings, as well as field research and site visits in Rome and Sabaudia. The common denominator is an interest in imagination; its history, myths and methods.

31<sup>Mar</sup> 11:00  
Villa Maraini

Open studio  
with Peter Friedl  
Presentation of the workshop

1<sup>Apr</sup> 18:00  
Sala Elvetica

*The written dream*

Readings of Theodor W. Adorno, Artemidorus, Samuel Beckett, Walter Benjamin, Charlotte Beradt, Jorge Luis Borges, Albrecht Dürer, Federico Fellini, Franz Kafka, Jack Kerouac, Nagib Mahfuz and Meret Oppenheim.

Read by Luigia Bertoletti, Silvia Canulli, Francesca Romana Fiano, Andrea Gandini, Roberto Gandini, Natascia Grbic, Pascal Janovjak, Emiliano Maggi, Ilde Mauri, Valentina Nascimben, Lina Protopapa and Cédric Roduit.

Samuel Beckett  
*Imagination Dead Imagine*  
enacted by Francesca Mazza

21:00  
Cinema  
Sala Elvetica

Samuel Beckett  
*Nacht und Träume*  
[Night and Dreams] (1983), 11'

Buster Keaton  
*Sherlock Jr*  
(1924), 42'

2<sup>Apr</sup> 11:00–13:00  
16:00–18:00  
Teatro di Palazzo  
Santa Chiara

Marco Avena  
and Eleonora Planera  
*Social dreaming*

Through the technique of the 'social dreaming matrix', that allows us to share the daydream in a free way without interpretation. The stage of the theatre hosted dreamers and their narrations of dreams.

21:00  
Cinema  
Sala Elvetica

Richard Linklater  
*Waking Life*  
(2001), 99'

3<sup>Apr</sup>11:00  
Villa Maraini**Open studio  
with Peter Friedl**18:30  
Villa Maraini**Billy Ehn**  
*Daydreaming.*  
*Everyday life as an adventure*

Introducing the study and fieldwork on everyday social interstices, transition spaces and the out of the ordinary in the metropolis. Billy Ehn proposes a cultural and empirical analysis of daydreaming both in the private sphere and in collective representations.

4<sup>Apr</sup>10:00  
Various locations  
in Rome**Open studio and field  
research with Billy Ehn**21:00  
Cinema  
Sala Elvetica**Lars von Trier**  
*Dancer in the Dark*  
(2000), 135'5<sup>Apr</sup>12:00  
Villa Maraini**Open studio  
with Peter Friedl**17:00  
Sala Elvetica**Angelo Del Boca**  
**in conversation with  
Peter Friedl**

*La storia infinita* [The neverending story] is a day devoted to narration and the writing of history, its methods, its methodologies, limits and duties. The work of the historian is the theme of the conversation between artist Peter Friedl and Angelo Del Boca, a writer, journalist and a prominent historian of Italian colonialism.

21:00  
Cinema  
Sala Elvetica**Haile Gerima**  
*Adwa. An African Victory*  
(1999), 97'6<sup>Apr</sup>15:30–23:00  
Filmstudio**Tonino De Bernardi**  
*Cinema espanso-espansivo*

Tonino De Bernardi's cinema is proudly independent and self-produced from his underground films of the 1960s to his most recent narrative films. His artistic universe involves a cast made up of friends and relatives. *Touch of joy* proposes an encounter with the author and his vast cinematic production. An introduction with Tonino De Bernardi and Peter Friedl is followed by a series of screenings.

With the participation of Fulvio Baglivi, Pia Epremian and Donatello Fumarola.

15:30 *Il vaso etrusco* [Etruscan Vase] (1967), 23'  
*Il sogno di Costantino* [Constantin's Dream] (1968), 23'  
*Doppio suicidio* [Double Suicide] (1969), 8' (by Pia Epremian)  
*Dissolvimento* [Dissolution] (1970), 9' (by Pia Epremian)  
*Piena di fiume* [River Flooding] (1968), 21'

18:00 *Uccelli di terra* [Birds of the Earth] (1993), 19'  
*Elettra* [Electra] (1987), 94'

20.30 *Libera vita* [Free Life] (2010), 13'  
*Butterfly. L'attesa* [Butterfly. Waiting] (2010), 94'

7<sup>Apr</sup>15:00–18:00  
Sapienza –  
Università  
di Roma

**Gianluca and  
Massimiliano De Serio**  
Screening of two films and discussion with Gianluca  
and Massimiliano De Serio in collaboration  
with the students of Laboratorio di Autoformazione

*Stanze*  
[Rooms] (2010), 58'

The protagonists of the film *Stanze* are young political refugees from Somalia who have transposed into verses their histories, the condition of eradication they are faced with and the inadequate way in which Italy hosts them. The film is set inside their latest 'home': La Marmora barracks on Via Asti in Turin. The barracks were founded at the time of the first Italian colonial period in the Horn of Africa, during Fascism, it then became the headquarters of the Republican National Guard, and here many partisans prisoners were tortured. Nowadays it is a shelter for refugees, the main characters of *Stanze*.

21:00  
Sala Elvetica

***Un Ritorno***  
[A Return] (2013), 26'

*Un Ritorno* is a short film born out of the necessity to understand the reasons for a creative crisis. Twins Gianluca and Massimiliano De Serio decided to experiment with a technique of rapid and simultaneous hypnosis, the first trial of this kind, and they then become both the subject and the object of the narration that they develop between each other under hypnosis. The dialogue on creative crisis under hypnosis becomes an identity crisis in itself, as they reflect inwards on themselves, their existence as twin brothers, their mirroring of one another.

8 Apr

11:00  
Villa Maraini

**Open studio  
with Peter Friedl**

18:30  
Villa Maraini

**Karen Pinkus**  
***Fuels. Potentiality, hope, chaos  
in the Anthropocene***

Fossil and non fossil fuels, be they real or imaginary, are the protagonists in the radical integration between humanity and geological time. Karen Pinkus analyses through cinema, art, natural sciences and literature the complex relationship between soil and climate change which is understandable through the temporality of geological transformations.

21:00  
Cinema  
Sala Elvetica

**Michelangelo Antonioni**  
***Deserto Rosso***  
[Red Desert] (1964), 120'

9 Apr

11:30  
Sabaudia

**Site visit with  
Mia Fuller**

The places and the historical buildings of the town of Sabaudia are toured with Mia Fuller, a cultural anthropologist whose studies on rationalist architecture, cinema, the urban planning of towns with a Fascist establishment and the Italian colonies combines archival resources with field research.

21:00  
Cinema  
Sala Elvetica

**Yervant Gianikian  
and Angela Ricci Lucchi**  
***Lo specchio di Diana***  
[Diana's Looking Glass] (1997), 29'

10 Apr

11:00  
Villa Maraini

**Open studio  
with Mia Fuller**

18:30  
Cinema  
Sala Elvetica

**Hans Richter**  
***Dreams That Money Can Buy***  
(1947), 80'

21:00  
Sala Elvetica

**Jean-François Chevrier**  
***Individual mythology***

'Individual methodology' and the creation of a new biography are concepts that cross the nineteenth and twentieth centuries, since Gérard de Nerval. Hallucination as a criticism of reality, where the brain produces the effects of a concrete perception, is at the heart of the research on structural correspondences between literature and visual arts undertaken by Jean-François Chevrier.

11 Apr

11:00  
Aventine Hill

**Jean-François Chevrier**  
***Piranesi in situ***

Guided walk starting at Piazza dei Cavalieri di Malta

18:30  
Villa Maraini

**Elena Esposito**  
***La realtà della finzione***  
[The reality of fiction]

Since the end of the seventeenth century, modern fiction has developed a new and very improbable form of imagination: it describes in a very faithful (realistic) way a reality that doesn't exist. Fiction is not a lie nor an arbitrary act; even if it deals with people and events that don't exist or have never existed, the fictional reality has its own rules and criteria. Fiction creates a made-up world which, once written and published, produces its own reality to be faced, the consequences of which are real.

21:00  
Cinema  
Sala Elvetica

**Jia Zhangke**  
***24 City***  
(2008), 112'

*Touch of joy*

Conclusion of the workshop conceived by Peter Friedl. For this occasion the Villa Maraini and its garden will host film screenings till late at night.

## Canteen

- 15:00 Akira Kurosawa, *Dreams* (1990), 120'  
 17:00 Satoshi Kon, *Paprika* (2006), 90'  
 18:30 Alfred Hitchcock, *Spellbound* (1945), 111'  
 20:30 Germaine Dulac, *La Souriante Madame Beudet*  
 [The Smiling Madame Beudet] (1923), 38'  
 22:15 Jean-Luc Godard and Anne-Marie Miéville, *The Old Place* (1998), 46'  
 23:00 Ingmar Bergman, *Smultronstället* [Wild Strawberries] (1957), 91'

## Open studio

- 15:00 Victor Sjöström, *Körkarlen* [The Phantom Carriage] (1921), 105'  
 17:00 Sergei Parajanov, *The Color of Pomegranates* (1969), 78'  
 18:30 Jean-Luc Godard and Anne-Marie Miéville, *The Old Place* (1998), 46'  
 19:20 Samuel Beckett, *Nacht und Träume* [Night and Dreams] (1982), 11'  
 19:30 Maya Deren, *Meshe of the Afternoon* (1943), 14'  
 19:45 Pedro Costa, *Juventude em Marcha* [Colossal Youth] (2006), 160'  
 22:30 Alfred Hitchcock, *Spellbound* (1945), 111'

## Dark box

- 15:00 William S. Burroughs, *Lecture on Public Discourse* (1980), 89' (Audio)  
 16:45 Germaine Dulac, *La Coquille et le Clergyman*  
 [The Seashell and the Clergyman] (1928), 32'  
 17:30 Pier Paolo Pasolini, *Che cosa sono le nuvole?*  
 [Where Are the Clouds?] (1967), 21'  
 18:00 Maya Deren, *Ritual in Transfigured Time* (1946), 14'  
 18:30 Pedro Costa, *The Rabbit Hunters* (2007), 23'  
 19:00 Victor Sjöström, *Körkarlen* [The Phantom Carriage] (1921), 105'  
 21:00 Yervant Gianikian and Angela Ricci Lucchi, *Lo specchio di Diana*  
 [Diana's Looking Glass] (1996), 29'  
 21:30 Jean-Luc Godard and Anne-Marie Miéville,  
*De l'Origine du XXI<sup>e</sup> Siècle* [Origins of the 21st Century] (2000), 16'  
 22:00 Sergei Parajanov, *The Color of Pomegranates* (1969), 78'

## Garden

- 20:00 Buster Keaton, *Sherlock Jr.* (1924), 42'  
 20:45 Haile Gerima, *Bush Mama* (1975), 97'  
 22:30 Akira Kurosawa, *Dreams* (1990), 120'

*Daydream Factory*  
 daydreamfactory.istitutovizzero.it

Everyone daydreams, whether to escape the difficulties or boredom of real life, to dive into their desires, create a new biography, contemplate the future, or review the past. Devoting yourself to your fantasies is like shooting a film in your mind. Daydreams are a part of our creative imagination. The aim of the website *daydreamfactory.istitutovizzero.it*, conceived by the artist Peter Friedl for *Touch of joy. Exercises in imagination*, is to collect research material. Everyone is welcome and encouraged to contribute their daydreams.

*Daydream Factory* is a concept Peter Friedl worked on in 2012 and 2013 while teaching at Nuova Accademia di Belle Arti (NABA) in Milan. He continued to develop the idea in a series of videos made by the students in May 2013 in the spaces of Careof in Milan.

*La linea della palma*  
**Studio Roma 2014**  
**closing event**

Book launch, DJ & live set and BBQ in the garden

Studio Roma concludes the 2014 edition of its transdisciplinary research programme with an evening of musical performances, installations and the release of the book *La linea della palma* [The line of the palm], the result of a field trip to the Valle de Belice, involving artists and researchers. The event is open to the public, and held in the spaces and garden of Villa Maraini.

Contributions: Domenico Billari, Alan Bogana, Toni Hildebrandt, Julia Perazzini and Valerio Scamuffa, Cédric Roduit, Benedetta Zucconi  
 Music: Francisco (DJ set)  
 Heroin In Tahiti (live set)  
 Holiday Inn (live set)

# 2015

## Facing the Crisis: Testing Knowledges and Tools

The 2015 research programme of Studio Roma investigates the theme of crisis already introduced in the first year of activities, challenging certain assumptions regarding the organisation of knowledge and cognitive models. Not only economic, political or social crisis, but one that also has an impact on knowledge and the tools of science and art, and can be approached by questioning the very categories by which we organise our experience, without taking for granted all the things we tend to consider as given. Facing the crisis by problematising methods, values and criteria of artistic production and scientific research means situating ourselves, in a certain sense, at their border, multiplying it: as an area of research capable of creating tension in the relationship between the subject and the object of study, as a cognitive tool and a space to be crossed.

We have chosen the border between Greece and Turkey in the Mediterranean, to observe its capacity to join and divide, to give form to the reality we experience by connecting and separating, splitting and overlapping. What interests us about this place is not so much its ability to construct a clear line between a presumed interior homogeneity and a hypothetical exterior, but its ability to produce indistinct zones, to express contradictory perspectives and ambivalent viewpoints. The border is an exercise of translation and displacement, an active zone that triggers oppositions and clashes, with which to negotiate between disciplinary divisions; it is the tool to break up the single method research approach, to multiply working practices and



to observe their reciprocal, at times unexpected, implications, their dissonances and frictions.

Studio Roma wants to continue to question the production of knowledge inside and outside academia, exposing differences and overlaps between institutions in a continuous series of places, functions and geographies. When art develops the criteria and standards for production, the result is sufficiently articulate to resist academisation; instead becoming a new form of ingenuous conformism. Beyond academic caricatures, it is this path we want to follow, proposing a programme of activities by which to test the values and the balance of forces which are necessary to discuss. This year we immerse ourselves in the turbulences produced when latent and potential conflicts that range across the hierarchies of knowledge are made explicit: a frontier of juxtapositions and contradictions, a space of research in common with Studio Roma.

## 14<sup>Jan</sup> Sandro Mezzadra and Brett Neilson *Border as Method*

Open studio with Sandro Mezzadra,  
Brett Neilson and Giorgio Grappi,  
followed by the book launch of *Border as Method*

Through the presentation of research projects in progress, the first initiative of Studio Roma 2015 investigates and sheds light on a series of key words such as *logistics*, *space* and *cartography*, in order to disrupt the established lexicon of research. The latest projects by Sandro Mezzadra and Brett Neilson are investigating the transformation of institutional and geopolitical factors, such as the state and the border, that have not only forged our past and present, but above all have determined urgent problems of a methodological order regarding questions of exclusion and belonging, contiguity

and stigmatisation, mobility, places of identity and representation. The annual Studio Roma programme explores the *method* of ranking and selection, connection and contiguity with an open studio: a fertile, free space for students, artists and scholars, replacing the formality of the conference with the complicity of conversation.

*Border as Method* investigates the confine as an 'epistemic tool' in order to grasp transformations, spatial arrangement, the production of knowledge and the tensions of our time. How does the border work? How does this institution

function? With its interferences, dissonances, continuities and discontinuities, it questions the practices that divide as well as those that connect, putting conflicts at the centre and asserting ambiguity as the rule. When we talk about borders, we are talking about their capacity to direct flows, managing them in time and space. Borders – the material ones that cross the metropolis, the immaterial ones that mark bodies – are the driving force of the reconfiguration and multiplication of labour.

The border, then, is a multifaceted and flexible institution, with its multiple juridical, social, linguistic, cultural, economic and symbolic components. Investigating how capitalism produces borders in subjectivisation is one way to produce knowledge. How does the border, by becoming method, raise an epistemological question concerning the production of knowledge and the boundaries that have been produced inside it?

## 19<sup>Jan</sup> Philippe Sormani Istituto Svizzero di Roma *Crossing boundaries, living research: ethnography, ethnomethodology and experimentation*

Workshop

In social studies of science and research practices, it has become common practice to investigate boundaries and boundary work, as well as hybrid forms of collaboration, between and across disciplines. This meeting is designed as an interdisciplinary workshop on 'crossing boundaries' in field research, with a particular emphasis on ethnography, ethnomethodology, and experimentation. The workshop is organised into three parts. Firstly, an introduction to field research in (multi-sited)

ethnography and ethnomethodology is given. Secondly, a video-based case study of border crossings between countries in conflict is presented and discussed. Thirdly, the heuristic method of crossing boundaries in-between and across disciplines is probed. This third part marks the experimental moment of the workshop, as participants are invited to engage in and to reflect upon interdisciplinary investigation(s).

16<sup>Feb</sup>  
1<sup>Mar</sup>

Istituto Svizzero  
di Roma and  
various locations  
in Rome

# Maria Thereza Alves, Iain Chambers and Lidia Curti

## *Histories hidden in plain sight*

Workshop

Critical thought has learnt from art, literature and cinema the importance of employing a close-up view as well as a look from afar. This is where the routes of History and histories intersect inexorably. The scope of this workshop is to explore the shifting and ambiguous zones that constitute borders – both the physical and immaterial confines that signal transit between different territories of understanding and belonging. Borders, however flexible and shifting they turn out to be in the modern world, are ultimately sites of authority, whether these are between Europe and the non-European world, or between disciplines and their claims on understanding. Borders seek to contain and separate, to define and direct, from global population flows to the micro bio-politics of race and gender difference. At the same time, as we know so well, they are constantly being traversed and betrayed by the continual passage of bodies, histories, cultures, languages and knowledge that refuse to remain fixed and respect their rules and requirements. This refusal opens up a paradoxical tension within modernity. On one hand there is the drive and desire to render everything transparent to a single will in order to better control and exploit it, both in economical and epistemological terms; on the other hand, modernity, in its very formation and fashioning is mobile and migrant. Always intent on the new, modernity necessarily refuses stasis.

*Histories hidden in plain sight* explores these tensions and frictions – in both ethical and aesthetic terms – examining how they can open up unexpected spaces and possibilities, both

in critical and artistic work. The understanding of such spaces, let us call them heterotopic, for they already exist even if they are not yet registered nor recognised, returns us to a consideration of the construction of the contemporary as a unilateral representation of reality. Digging into this construction, transforming it into a building site, means to re-open the languages that have tended to obfuscate an altogether more messy and inconclusive rendering of the present.

Over the duration of the two week workshop, the artist Maria Thereza Alves, together with the fellows of Istituto Svizzero di Roma and participants from various European cities, look closely at flora in Rome. Before one of its renovations, the Colosseum was a heaven for plants that arrived via people and animals. The nineteenth-century botanist Eliabetta Fiorini Mazzanti listed 272 species. How did these plants arrive in Rome? What are the *non-indigenous plants*? What non-indigenous plants have become so ubiquitous as to be perceived as native? Where do the ingredients of Roman dishes come from originally?

These are some of the questions raised in the different formats of *Botanical evidences of movement, migration and commerce* in an attempt to understand a way of observing and redefining the Roman landscape departing from official narrations and from other potential stories. The participants present to the public the 'clues' found and made during the days of the workshop. Gender, race, nation, citizenship, the Mediterranean, the border, the necessity for counter-archives and the means of memory are

some of the themes that scholars Iain Chambers and Lidia Curti deal with in *Borderscapes: migration and the hybridisation of space and time*. Historians,

sociologists, activists, musicians, and workers from museums, educational and cultural institutions are invited to contribute.

16<sup>Feb</sup> 14:30  
Sala Elvetica

Maria Thereza Alves  
*Botanical evidences of movement,  
migration and commerce*  
Introduction to the workshop

Screening

Maria Thereza Alves  
*Iracema (de Questembert)*  
(2010), 27'

Screening

Isaac Julien  
*Western Union: Small Boats*  
(2007), 18'

17<sup>Feb</sup> 10:30  
Sala Elvetica

Maria Thereza Alves  
*On micro and mega sites with  
non-native plants*  
Open studio

17:00  
Reading  
Sala Elvetica

Igiaba Scego  
*Identity in-between*

18:30  
Presentation  
in common  
Sala Elvetica

*Bring a plant,  
what's your story?*

Bah Ahmed, Abdoulie Barrow, Dayna Bartoli, Idrissa Camera, Abubacarr Ceesay, Sulyman Ceesay, Cheikh Diop, Ismaila Drammeh, Anke Dyes, Amalia Marie Fonfara, Gina Folly, Alessandro Gianni, Rosa Alfaro Guevara, Asharaful Islam, Moussa Jallow, Sara Lindeborg, Maria Cristina Litta, Sarah Zuhra Lukanic, Fariha S.H. Mabarek, Majid Hussain, Cecilie Hundevad Meng, Valentina Nascimben, Alfio Perino, Mari Sanden, Sally Schonfeldt, Karamba Suawareh, Ebrihima Traore, Hannah Weinberger speak of their favourite plants and present examples from their places of origin.

21:00  
Sala Elvetica

Dinner by Barikamà  
Malian and Senegalese dishes

**18** Feb 10:30  
Sala Elvetica  
**Laura Celesti-Grapow**  
*In situ observation of non-native  
flora in Rome along the Aurelian Walls*

Open studio  
14:30  
Sala Elvetica  
**Maria Thereza Alves**  
*Ballast flora in Europe and its  
connection to the Atlantic slave trade*

**19** Feb Open studio  
10:30  
Sala Elvetica  
**Emanuele Del Guacchio**  
*Non-native flora in Naples*

Screening  
**Maria Thereza Alves**  
*What is the Color of a German Rose?*  
(2005), 6'

**20** Feb 10:30  
Lecture  
Sala Elvetica  
**Sandro Dernini**  
*The sustainability of food  
in Italy and the Mediterranean*

**21** Feb 17:00  
Nuovo  
Cinema  
Palazzo  
**Botanical Evidences of Movement,  
Migration and Commerce**  
Exhibition of the research projects by participants  
of the workshop

Contributions: Ezgi Bakçay Çolak, Dayna Desireé Bartoli, Giorgio Bloch, Clément Boudin, Wania Castronovo, Seecum Cheung, Anke Dyes, Gina Folly, Davide Fornari, Amalia Marie Fonfara, Alessandro Gianni, Annika Högner, Cecilie Hundevad Meng, Leon Kahane, Anne Le Troter, Sara Lindeborg, Marian Mayland, Matthias Maurer, Inka Meißner, Niku Alex Muçaj, Valentina Nascimben, Samuel Richter, Coralie Rouet, Mari Sanden, Sally Schonfeldt, Hatice Özlem Sarıyıldız, Claire Tenu, Benjamin Valenza, Lisa Woite, Hannah Weinberger

**23** Feb 10:30  
Villa Maraini

**Iain Chambers and  
Lidia Curti**  
*Borderscapes, migration and the  
hybridisation of space and time*  
Introduction to the workshop

Screening

**Ursula Biemann**  
*Performing the Border*  
(1999), 43'

14:30  
Lecture  
Villa Maraini

**Gianluca Gatta**  
*The Mediterranean and the  
negated 'South'*

**24** Feb 10:30  
Lecture  
Villa Maraini

**Miguel Mellino**  
*Gender, race, nation*

Screening

**Michael Winterbottom**  
*In This World*  
(2002), 90'

14:30  
Panel  
discussion  
Villa Maraini

**Iain Chambers and Lidia Curti**  
*Literary and visual  
'interruptions':  
women's literature of migration*

18:30  
Panel  
discussion  
Villa Maraini

**Iain Chambers, Lidia Curti  
and Miguel Mellino**  
*Other Mediterraneans, other  
histories, their roots, other routes*

**25** Feb 10:30  
EUR

**Site visit to  
Museo Etnografico Pigorini**

14:30  
Lecture  
Villa Maraini

Giulia Grechi  
*Counter-archives and the  
means of memory*

18:30  
Screening  
Villa Maraini

Eyal Sivan and Michel Khleifi  
*Route 181: Fragments of a Journey  
in Palestine-Israel*  
(2003), 272'

26<sup>Feb</sup> 10:30  
Lecture  
Villa Maraini

Eduardo Castaldo  
*Laboratories of modernity*

18:30  
Performance  
Villa Maraini

Gabriella Ghermandi

27<sup>Feb</sup> 10:30  
Panel  
discussion  
Villa Maraini

Iain Chambers and Lidia Curti  
*The museum as a  
border zone and ruined archive*

Screening

Isaac Julien  
*Playtime*  
(2014), 69'

9–  
14<sup>Mar</sup>  
Istituto Svizzero  
di Roma

Workshop and  
Carta Blanca Editions  
*ABC BAU:  
from transmission to  
performance*  
Workshop

The works of set design produced at Bauhaus have contributed to the formation of plastic, visual and choreographic

paradigms that form an inherent part of artistic modernity. They deserve to be explored and carefully studied.

Starting with the study of the archival materials connected with set design and dance created by the visual and theatre artist Oskar Schlemmer (1888–1943) during his years of teaching at the Bauhaus (1921–1929), the project sets out to identify the production processes, genealogy and mechanisms of reception of those works. The shared dynamic of this workshop makes it possible to pass from careful iconographic and historic-artistic analysis to a more practical dimension of reconstruction and restaging of the works of Schlemmer.

All these elements will contribute towards building a knowledge of the materials studied but also to exercise that artistic practice that has always attempted to free itself of the dominant formats that

control cultural expression and govern social life. Thanks to the contribution of artists, choreographers and art historians, this workshop is open to experiments that cannot be explained a priori, because they have not yet been imagined, analysed or tested. Experiments are made only through practice. The week long workshop will become a space to make the term 'Art' an epistemic and historical device capable of linking works to different contexts. It is dedicated to artistic work that exists in relation to materials and ideas, where the logic of what is shared and held in common is reconfigured, and comes to terms with notions of production, historical inscription and public engagement.

13<sup>Mar</sup> 18:30  
Presentation  
Villa Maraini

The participants in the workshop *ABC BAU: from transmission to performance* – Manon De Boer, Corinne Diserens, Thea Djordjadze, Latifa Laâbissi, Xavier Le Roy, Christophe Wavelet – meet the public to present their emerging reflections.

19–  
22<sup>Mar</sup>  
Istituto Svizzero  
di Roma, Biblioteca  
Casanatense and other  
places in Rome

Michael Hagner  
*The order of the book*  
Research seminar

It is a truism in the history of technology that the 'printing revolution', as the American historian of the French Revolution Elizabeth Eisenstein suggests, profoundly transformed the generation, representation and circulation of knowledge. In the arts, humanities and sciences the printed book has been the authoritative medium of scholarly communication for more than 550 years. Books are manageable individual objects with a long lifespan and books are containers for preserving what we think is part of the intelligibility of the world. The book has been as important for the advancement of human civilisation

as the compass and gunpowder and as the Canadian philosopher Marshall McLuhan states, the book facilitated modern individualism and the pre-dominance of Western culture. McLuhan also predicted that we are approaching the end of the Gutenberg Galaxy. Since the advent of the World Wide Web in the 1990s, prophecies concerning the death of the book have been repeated again and again. There is no doubt that we are witnessing a retreat of paper, as digital publications are on the rise. This development is strengthened by political initiatives such as Open Access in the sciences and the humanities, and

by new business models that push e-books and tablets. This shift is profoundly changing the ontology of contents. Whereas the content of a printed book is exclusively directed towards human readers, assuming that this content is intelligible to human minds, the content of a digital text in a certain format is also accessible to mechanised 'readers'. Hence, the content is transformed into data, which is analysed according to given algorithms. These changes do not only challenge our fantasy concerning the value of knowledge and the idea of the 'legibility of the world', proposed by the German philosopher Hans Blumenberg, they also bring us to reflect upon the role of the printed book in a digital environment. Does it have a future, and if so, what role could and should that be? Are we already witnessing changes in the culture of books that might lead in new directions? Could the book of the future serve as a kind of boundary object, which has lost the exclusive dominance

of the Gutenbergian book, but gives way to integrate different cultures, practices and values ranging from the arts to the sciences? Or should we regard it as a vaccine against the arbitrariness of the web? Questions like these pertain to the book in general, to the arts and humanities, to artists' books, photography, visual culture and the relationship between artistic and scholarly work. The examination of the role of the book is the subject of the workshop at the Istituto Svizzero di Roma. We tackle the history and ontology of the book, reflect about their function in the scholarly and artistic worlds, and include publishers, book makers and artists who present their views both from both practical and theoretical perspectives. We understand this broad perspective as a kind of boundary work, by which we offer a view on the book in a state of conflict between paper and digital, quantification and narration, commons and commodities.

19<sup>Mar</sup> 10:15  
Lecture  
Villa Maraini

**Michael Hagner**  
*The order of the book:  
paper, digitalisation and disciplines*

17:30  
Lecture  
Villa Maraini

**Roger Eberhard**  
*(Self-)publishing photobooks  
in the digital age*

20<sup>Mar</sup> 10:00  
Lecture  
Biblioteca  
Casanatense

**Christoph Schifferli**  
*The dematerialisation  
of the art book*

11:15  
Lecture  
Biblioteca  
Casanatense

**Stefan Scheidegger**  
*Writing in the age of machine  
translation*

21<sup>Mar</sup> 10:00  
Lecture  
Villa Maraini

**Dagmar Varady**  
*Crafting digital art:  
practices and problems*

11:15  
Lecture  
Villa Maraini

**Fabian Grütter**  
*Visual design in the office:  
standardising stationery design*

12:00  
Lecture  
Villa Maraini

**Michael Hagner**  
*Books unbound:  
concluding remarks*

25–  
31<sup>Mar</sup>

Border zone,  
river Evros–Meriç

*Evros in situ*  
Field research

Maritsa (Марица, in Bulgarian) or Evros (Εβρος, in Greek) or Meriç (in Turkish) is one of the biggest rivers of the Balkans. It crosses Bulgaria and after a journey of 480 kilometres it reaches its mouth at the Aegean sea, close to the city of Enez which is currently Turkish territory. In its lower part it forms the borderline, for a few kilometres, between Bulgaria (on the north bank) and Greece (on the south bank) and after having crossed the city of Edirne (in Turkey) it marks the border between Turkey (on the east bank) and Greece (on the west bank). Some rivers are famous for their part in meaningful historical moments: the history of civilisations, battles and cities. But every river is a repository of an infinite weave of stories. Those who live near a river see it as a mentor, an encyclopedia, a compass.

Rivers have such a dominant place in literature and in the imaginary realm across all latitudes that it is impossible to cite examples without getting mired in overly banal and useless partiality (from fables, myths, legends, all the way to the

modern novel). The Evros–Meriç, in its final section, has marked a borderline for almost a hundred years. It is a means of dividing territory and dividing itself, its history and its stories have been transformed, perhaps even more than it is possible to imagine today. For decades this river and this border have narrated the story of a coerced separation, of expulsions, deportations, persecutions; the consequences of an idea that reality should adapt to a sign drawn on a map. When does the history of a border river stop being the temporal progress that flows vertically with or against the current? How does this history become the narration of its crossing, taking a horizontal direction?

The Evros–Meriç found its way back into the headlines when thousands of women and men, journeying or fleeing (from Asia and Africa) began to cross the river, to leave their places of origin and enter Europe. Following the news, the story of the Evros–Meriç becomes juridical history, a story of walls to erect or barriers to excavate, of surveillance and control,



of the European Union, border police, deaths, detention centres, lawyers, activists, charges, sentences. To use the words of Joseph Conrad, we might say of moralisation and jurisdiction. On closer examination, the history of rivers has always been a 'novel without idyll'. A place – a border zone in particular – a voyage, a crossing, a research in situ, all require the taking of a position, the definition of a vantage point that relegates impartiality to a necessarily marginal role. These experiences of indefinable value burst into fiction, which has been long awaited by the hyperbaric chamber of objectified knowledge. In situ, rhetoric and proof are inexorably linked. So initial questions like 'What is a border?', 'What happens on this

borderline?', 'How is it possible to read it and define it?', 'What stories and which history does this river narrate?' might transform into living, embodied questions and hypotheses, where the new empires of East and West meet and clash, like the currents of two seas. The Evros–Meriç is not the Congo of *Heart of Darkness*, yet the last dazed words uttered by Kurtz, twice, under his breath – that cry that was no more than a breath directed at who knows what image, what vision – accompanies us along all rivers where the delusions of the omnipotent grandeur of the so-called Western man who never ceases to impose and defend his so-called civilisation: 'The horror! The horror!'

Five research itineraries:

Istanbul – Edirne – Orestias – Alexandroupoli – Evros Delta – Soufli

*Overlapping territories and nomadic identities*

Céline Hänni, Pauline Milani

Thessaloniki – Istanbul – Alexandroupoli – Constantinople

*Time travelling through religious borders: syncretism and wandering spiritualities from mystery cults to Orthodox Christianity*

Francesco Baroni, Ivan Foletti, Virginie Nobs, Alessandro Taddei

Thessaloniki – Feres – Fylakio – Iasmos

*At the limits of aesthetics, at the confines of Europe:*

*Evros and its detention centres*

Guelfo Carbone, Davide Fornari, Anne Le Troter,

Michele Luminati, Philippe Sormani

Thessaloniki – Alexandroupoli – Soufli – Edirne

*White flags*

*Translating Europe*

Alioscia Castronovo, Paolo Do, Gina Folly, Ronnie Fueglistner,

Salvatore Lacagnina, Emmanuelle Lainé, Niku Alex Muçaj,

Caterina Riva, Coralie Rouet, Benjamin Valenza

29<sup>Mar</sup> 15:00  
Meeting  
Edirne Genclik  
Kultur Merkezi

*Testing  
the border*

At the border city of Edirne in Turkey, workers from the occupied factory Özgür Kazova of Istanbul and the occupied factory Vio.Me. of Thessaloniki meet together at the Edirne Genclik Kultur Merkezi with the ISR fellows. A meeting between workers, artists, researchers and activists from different countries to imagine a new geography of knowledge and practices. A discussion based on talks and actions to exchange different experiences and to promote a solidarity economy based on social struggles. An experiment to foster cooperation between both formal and informal institutions which are able to move beyond preexisting divisions, first of all the national one, transforming the border into a welcoming site of connection.

The artist Benjamin Valenza enacts a performance originating from the ancient tradition of washing the feet and hands of guests as sign of hospitality, using soap produced at Vio.Me.'s factory. During the meeting a common flag was created by all the participants on white silk.

Contributions: Gina Folly, Ronnie Fueglistner, Emmanuelle Lainé, Anne Le Troter, Niku Alex Muçaj, Coralie Rouet, Benjamin Valenza

2<sup>Jul</sup>  
Istituto  
Svizzero di  
Roma

*Bandiera bianca*  
**Studio Roma 2015**  
**closing event**

DJ & live set, BBQ in the garden

To conclude the programme of Studio Roma 2015, the resident artists of Istituto Svizzero di Roma present a series of works, performances and actions, the results of the research conducted during their time in Rome. The meaning of the *bandiera bianca* (white flag) comes from the custom of raising or waving a white flag in a given context, in the middle of an interaction, for a certain purpose. The artist Hannah

Weinberger invited the programme's participants to complete, modify and use five banners of white silk which were made and distributed during the field research trip to the border zone of the river Evros–Meriç. The deliberately improper use of this symbol allows it an unusual, transitory function, capable of producing new meanings and potentialities precisely due to this character.

Contributions: Francesco Baroni, Gina Folly, Ronnie Fueglistner, Anne Le Troter, Niku Alex Muçaj, Virginie Nobs, Coralie Rouet, Benjamin Valenza, Hannah Weinberger

Live set: Vincent Hänni, Hervé Provini

Music: DJ Marcelle / Another Nice Mess (DJ set)

# 2016

## Value and Surplus Value

Value, quality and excellence are terms one often encounters when the topic of discussion is art, research or the university. Whether to establish criteria for evaluation or to talk about aesthetic experience, the notion of value – measurable or immeasurable – cyclically resurfaces in the cultural debate.

With the increasing functionalisation and quantification of university research, and the parallel progressive academisation of the so-called ‘art world’, can the notion of surplus value be the key by which to investigate the production of scientific knowledge and artistic practice? While any discourse on the value of intellectual work seems to be transformed today into a discussion about its thematic context, is it possible to make communicative, moral, ethical and social values the field of study and the elements that define or add value to a work of art? Can the category of surplus value be useful to problematise the process of assessment and assert values alternative to the classic values of economics, instead proposing those of equivalence rather than the exploitation of scientific research for commercial purposes? Like a swing between questions and answers that recedes and advances, descends and rises, the different activities of the Studio Roma 2016 programme investigate processes of evaluation, the notion of value and that of surplus value.

The ambiguity of these hypotheses, the undecidability of the contemporary, are the place where Studio Roma lingers during the weeks of this programme, to investigate the production of knowledge in the time of crisis for contemporary liberal democracies.

2<sup>Feb</sup>Studio Roma  
Atelier

# Through institutions: art, education, knowledge

Round table

The start of the Studio Roma 2016 programme is an opportunity for a discussion with some of the leading institutions of this city on the themes of education, art and cultural production. It provides a moment in which to rethink institutional action in the metropolitan context in the widest and deepest sense of the term. Putting art and research at the centre, Studio Roma provides a relevant production space, a territory of creation in which to evaluate the role and potential of art and knowledge. If the city is the place that can provide diverse forms of education; experiencing the relationships among the active forces of the territory, then it is the institutions that indicate itineraries and passages, different in scale and nature; they are capable of supporting forms of knowledge as collective experience, moving beyond the unhealthy isolation of specialisation.

Participants: Antonio Calbi (Teatro di Roma), Alessandra Capodiferro (Museo Nazionale Romano), Roberto de Angelis (Sapienza – Università di Roma), Benedetta di Loreto (qwatZ, contemporary art platform and artist residencies in Rome), Hou Hanru (MAXXI, the National Museum of 21st Century Arts)

When educational practices traverse social groups and sites, the audience of a museum, an exhibition or a lecture can invent behaviours, attitudes and new forms of institutional action. So we see a dense construction of societal spheres that represent, through their contradictions, a tangle of forces; where empty zones coexist with those that are occupied. Thus, imagining the city becomes an exercise in the production of the space of knowledge, of habitation, of the middle ground of cultural and political action. Studio Roma wants to cross the city in order to rethink institutions by investigating cultural production and the creation of art capable of making knowledge into a process of institutional construction.

10<sup>Feb</sup>Studio Roma  
Atelier

# Christian Marazzi Introduction to surplus value

Research seminar

The seminar presents the history of surplus value in political economics from its early origins through to the challenges of globalisation and financialisation; interpretation of the capital cycle and its crises, internal imbalances through to historical solutions, social and institutional modes with which an attempt has been made to solve the conundrum of the creation of additional demand.

The category of surplus value suggests a contradiction between forms of labour, between the labour contained in wage-goods and labour controlled by capital. To appreciate its historical-political impact, it is worth going back to

the contribution of the physiocratic economists, the first to raise the question of the net product and the monetary circuit, and to the classical economists, Smith and Ricardo, whom Marx studied from a class perspective. Thanks to the impossibility of logically solving the Marxian contradiction, it will be possible to discuss the three forms capital has developed across history to govern the contradiction, especially in its monetary manifestation: imperialism, the welfare state and financialisation. How does this crisis of measurement that is surplus value present itself today?

Part 1: *History of surplus value in the political economy*

Part 2: *The creation of surplus within globalisation and economic financialisation*

Publication

## Introduction to Surplus Value

*Introduction to Surplus Value* is the result of the research seminar conducted by Christian Marazzi as part of the 2016 programme of Studio Roma. The book uses a direct language, typical of spoken conversation, organised around a work table with a circular, informal debate. The Swiss economist delves into the category of surplus value, leading non-specialised readers on an exploration of the history of this category through the theories of the great authors of political economics. Marazzi explains the frictions intrinsic to the theory of value in terms of the government of the contradictions of capitalism, which, from imperialism to financialisation, by way of the welfare state, has continuously captured that social production of value that should be recognised and remunerated at a global level today.

Author: Christian Marazzi

Editor: Claudia Bernardi

Publisher: Edizioni Casagrande, Bellinzona

Year: 2016

16–  
17<sup>Feb</sup>

Studio Roma  
Atelier

Sergio Bologna

*The infrastructure*

*of surplus value, logistics,  
city-hubs and ports:  
the plot and its risks*

Workshop

The complex network of logistics, the multiplication of its hubs and spokes, is a privileged vantage point to observe new processes of the creation of value and the conflicting elements capable of disturbing the linear, passive discourse of globalisation. In the context of the digital era the dimension of globalisation and that of

the metropolis pose challenges to our perception of time and space, which increasingly shifts away from an individual dimension. To find it again, we have to go back to the roots of the creation of surplus value and follow its path all the way to the point at which contradictions and conflicts manifest themselves.

16<sup>Feb</sup>

10:00–18:00  
Studio Roma  
Atelier

From the revolution of shipping containers to the digitalisation of labour, from the reduction of transport costs to the transformation of cities into operative areas of the supply chain, this one day workshop with multiple speakers concentrates on the global infrastructures that manage networks, information flow and the distribution of goods.

Sergio Bologna, *The creation of surplus value in logistics*  
Gairo Daghini, *Metropolitan flows and individual subjectivities*

Helmut Holzapfel, *What's the use? Effects of the production of surplus*  
Barbara Trincone, *Urban freight logistics*

17:00  
Screening

Alain Tanner, *Les hommes du port*  
[Men of the Port] (1995), 64'

17<sup>Feb</sup>

10:00  
Studio Roma  
Atelier

Open studio

Presentation of the programme for the visit to the Port of Genoa, its infrastructure and professional figures.

22–  
23<sup>Feb</sup>

Port of Genoa

*On the waterfront*

Field research

Genoa is the largest port in Italy, the gateway port of northern regions and for the south of Europe. It is the final destination of commodities from all around the world, along the global trade lines from Asia, the Middle East, the US and South America. Recently a faster gateway has been developed by introducing a pre-clearing customs model to streamline border procedures and to reduce congestion at ports of entry.

At the same time, Genoa is the location of the densest concentration of specialised knowledge on the economics of the sea. On a daily basis a skilled, flexible and efficient workforce loads and unloads full-container ships, ro-ro vessels and cruise boats ready to raise the anchor. The Port of Genoa is also touched by the high volatility of prices in the global market and the 'flag of convenience'

practices introduced to reduce operating costs or to avoid the regulations of the ship owner's country. The Port of Genoa is a border with transnational customs, and thus provides the infrastructure within which to investigate the current production of surplus value.

This field research consists of a number of meetings with shipping agents, forwarders, truck and ship loaders, long-shoremen, ship agents, ship operators, vessel traffic systems' officers to explore the organisation of labour and the history of the port economy. This site visit, organised with Sergio Bologna, focuses on and investigates traces of the changes of trade and professions impacted by the continuous evolution of technology, construction of giant ships and financial adventurers.

22<sup>Feb</sup>

09:00

Port Authority Headquarters, Palazzo San Giorgio  
Meeting with Admiral Giovanni Pettorino

09:30

Capitaneria di Porto [Harbour Master's Office]  
Site visit of the offices

10:30

Port of Genoa  
Boat tour around the harbour, and the dismantling site of Costa Concordia's wreck

14:30

Assagenti (Associazione Agenti e Mediatori Marittimi Genova)  
Meeting and interviews with shipping agencies' workers

23<sup>Feb</sup>

10:00

Voltri Terminal Europa (VTE)  
Site visit to the terminal

13:00

Lunch at the canteen of CULMV (Compagnia Unica Lavoratori Merci Varie)

14:30

Interviews with the *camalli* [dockworkers] of CULMV

## 7759 *Bodies, Logistics and Labour*

This book presents materials discussed during the days of study and produced by the field research conducted at the Port of Genoa during the 2016 programme of Studio Roma. Considering the example of CULMV (Compagnia Unica Lavoratori Merci Varie) and its long tradition of self-management, the book follows the trails of the organisation of port labour and its professions, in relation to ongoing evolutions of technology, the construction of giant ships and the volatility of markets. At the same time, the book closely examines logistics, a science capable of altering our way of thinking, our perception of time and space, in the context of the digital era. The quantity of paradoxes is visible, breaking down fixed oppositions without replacing them with intermediate positions, instead proposing conflicting models that put new processes of value creation into focus; the transport of goods, rather than incurring added cost, is a secondary process of the generative production of surplus value, capable of disrupting the linear, pacified discourse of globalisation.

Concept: Stefan Burger, Paolo Do, Egija Inzule, Salvatore Lacagnina,  
Lorenzo Micheli Gigotti, Christof Nüssli  
Editors: Paolo Do, Egija Inzule  
Authors: Sergio Bologna, Giairo Daghini, Helmut Holzapfel, Barbara Trincone  
Photography: Stefan Burger, archive of CULMV  
(Compagnia Unica Lavoratori Merci Varie)  
Graphic Design: Erica Preli and Christof Nüssli  
Publisher: NERO, Rome  
Year: 2016

## 29<sup>Feb</sup> 2<sup>Mar</sup> *Institutions as places of (surplus) value?*

Excursions, conversations and direct observations  
of places of production of surplus value,  
both in the arts and in the sciences

29<sup>Feb</sup> 10:00  
Open studio  
Istituto Svizzero  
di Roma  
  
14:30  
Excursion  
Università degli  
Studi di Roma  
Tor Vergata

1<sup>Mar</sup> 10:00  
Excursion  
MAXXI,  
the National  
Museum of 21st  
Century Arts

2<sup>Mar</sup> 10:00  
Installation under  
construction  
Istituto Svizzero  
di Roma

3<sup>Mar</sup>  
24<sup>Jun</sup>

Istituto Svizzero  
di Roma and  
Brunori Caffè  
e Musica

## *Evaluation: empirical and critical approaches* Workshop

Evaluation in art, research, and artistic  
research is the key topic of this workshop.  
It is based on empirical and critical  
approaches to current evaluation regimes  
and particular situations of evaluation.  
A concluding performance allows

workshop participants to reflect upon the  
multiple relationships between framing,  
situation, work, and evaluation – be it from  
a productive, analytic or critical perspec-  
tive, or a renewed mixture of these aspects.

3<sup>Mar</sup> 10:30–20:00  
Lectures  
Istituto Svizzero  
di Roma  
  
Round table  
  
Martin Benninghoff, *Measuring academic performance?*  
*A brief genealogy*  
Olivier Voirol, *Pathologies of evaluation*  
Valeria Pinto, *Publishing, evaluating and punishing*  
Catherine Quéloz and Liliane Schneider,  
*The good-life value of the research through the means of art*  
Dario Gentili, Valeria Pinto and Franz Schultheis,  
*Ubiquitous evaluation?*

4<sup>Mar</sup> 10:00–17:00  
Lectures  
Istituto Svizzero  
di Roma  
  
Tina Sturm, *The alchemy of the art world:  
doing qualitative research at Art Basel*  
Yaël Kreplak, *Installing installations, making them  
'valuable': a video analysis*  
Alain Bovet, *Performance and evaluation in situ:  
'superstars' in the making*  
Franz Schultheis, *When art meets money: an ethno-  
graphic approach of added value production at Art Basel*

5<sup>Mar</sup> 15:00  
Istituto Svizzero  
di Roma  
  
*When situations turn into music:  
another next new first take*  
Open studio

LP Company, *Record presentation*  
Giovanni Piccardi, *Sound installation*



24<sup>Jun</sup>

## Bittersweet Taste, meaning, art

A summer conference

The title of the summer conference *Bittersweet* hints at Paul Klee's largest canvas *Insula dulcamara* (1938). In doing so, the conference title asks how to avoid its ironic reproduction, whilst offering the promise of momentary solace in Rome.

14:30 *Dopo pranzo: aesthetic judgment, a round table discussion*  
Brunori Caffè e Musica Participants: Giolo Fele (Università degli Studi di Trento), Nathalie Heinich (Centre national de la recherche scientifique, Paris), Stefano Velotti (Sapienza – Università di Roma) and LP Company (Laurent Schlittler and Patrick Claudet)

18:30 *Arts, sciences, and values: a socio-historical approach*  
Istituto Svizzero di Roma Participants: Nathalie Heinich (Centre national de la recherche scientifique, Paris), Franz Schultheis (Universität St. Gallen) and Stefano Velotti (Sapienza – Università di Roma)

13<sup>Mar</sup>Cinema  
Azzurro  
Scipioni

## Studio Roma on screen

*Surplus value:  
relations of production in  
world cinema*

Studio Roma 2016 is facing the theme of surplus value, exploring the field of excess and disproportion, extractive practices and tensions within the processes of economic value assignment. The notion of surplus value has famously been used by Marx to describe the difference between the value created by the worker and his labour-cost, appropriated by the capitalist as income. By striving to gain more profit out of this relationship of expropriation, capitalist economy has constantly incurred more human, social and environmental costs. The films of this geographically and historically diverse programme, that comprises documentary, fiction and experimental formats, focus on this negative surplus. Starting with scenes of manual work in the twenty-first century, the programme goes back to images of slavery, the Great Depression of the 1930s and colonialism in Africa, ending with the production of violence in contemporary China.

15:00 Introduction by Cyrill Miksch  
15:10 Michael Glawogger, *Workingman's Death* (2005), 122'  
17:40 Ken Jacobs, *Capitalism: Slavery* (2007), 3'  
Joris Ivens, *Nieuwe Gronden* [New Worlds] (1933), 36'  
18:30 Introduction by Aude Fourel  
18:40 René Vautier, *Afrique 50* (1950), 17'  
22:30 Jia Zhangke, *A Touch of Sin* (2013), 133'

## Clemens Klopfenstein: Geschichte der Nacht

The research of Studio Roma 2016 crosses metropolitan territories where economic valorisation unfolds in a multiplicity of forms between production and society. Starting with this, we screen *La Luce Romana Vista da Ferraniacolor* [Roman Light As Seen Through Positive Film], an experimental colour film shot on the rooftop of Villa Maraini by Clemens Klopfenstein, a resident of Istituto Svizzero di Roma in 1974. A screening of *Geschichte der Nacht* [Story of the Night] follows, a film in which the spectator can observe how nighttime structures the spaces of fifteen cities from Basel to Belfast, Helsinki to Rome.

20:00 Introduction by Simon Koenig  
20:10 Clemens Klopfenstein, *La luce romana vista da Ferraniacolor* [Roman Light As Seen Through Positive Film] (1974), 17'  
20:30 Clemens Klopfenstein, *Geschichte der Nacht* [Story of the Night] (1978), 63'  
21:30 Conversation with Clemens Klopfenstein, Simon Koenig and Cyrill Miksch

2<sup>Feb</sup>20<sup>Mar</sup>Studio Roma  
Atelier and  
various  
locations in  
Rome

## Stalker urban art laboratory The value of the metropolitan territories

Workshop

The workshop unfolds a path of research into the city, it provides a place well-suited to creation and valorisation between the formal economy and the informal markets. During this workshop the ambiguity of aesthetic, moral, ethical and social values is investigated in the city of Rome, a territory capable of spontaneous self-organisation on both an environmental and social level. We will research to explore the field of surplus and disproportion in the fields of art, aesthetic experience and knowledge production.

Crossing Rome, one of the largest cities in the world in terms of geographical extension (the next nine largest Italian cities would fit into its boundaries, an area larger than that of Moscow, London and Berlin), we seek traces of values that differ from the classic values of economics;

those of equivalence rather than measure, so that we might make evident the excesses, singularities and ambivalences of the contemporary situation.

In 1870 the landed gentry forced the entry of their immense estates into the boundaries of municipal territory, shifting Rome – which had become the capital – from a state of agricultural feudalism to metropolitan feudalism. This infinite resource of land for construction made the expansion of Rome a centrifugal flight towards the unreachable city limits, carefully leaving central areas vacant in order to multiply their value. Since then, this stratified city has continuously rethought itself within the ancient *limes* which were traced during the Roman era; advancing by expansion without addressing the problems of recovering, reabsorbing, sewing

back together what had already been built. Thus the modern city has fallen into ruin bit by bit: first its famous Ager Romanus, then the large public structures of the 1800s, then the Fascist city, the informal city, the city of public development of the 1970s and 1980s. A ruination that clearly has its own economics, its own perverse, corrupt, even mafia-type logic that somehow produces surplus value.

Today a paradox has been reached where entire city pieces become ruins even before they have been finished and inhabited: from the Colosseum to the gigantic structures of the Sports City of Santiago Calatrava, the past and future

of the city seem to both lie in ruins. *The value of the metropolitan territories* workshop explores abandoned and under-used spaces, crosses and inhabits 'urban denial', it is capable of welcoming those who are rejected, of giving rise to unknown social forms often neglected in a short-sighted way, or even openly obstructed by the administration of Rome. The programme of research looks at the informal use of ruins to cross those territories capable of envisioning original urban arrangements, beyond the many failures of the contemporary city and its ruinous speculative economy.

## Rome stripped bare

*Stalker archive:*

### *Re act testimonies and places of experience*

The *Stalker archive* of collective experience, has come together over the last twenty years. It consists of the testimony of those who participated in various activities – events and walks – and it intersects with new actions yet to be carried out. The archive provides a trail for the exploration of the metropolitan territories of Rome. We will try to know, share and renew the tools of research and action, to incite and promote radical practices of urban and social transformation.

2<sup>Feb</sup> 20:00  
#1 Archive in use  
Studio Roma  
Atelier

### *Stalker through the Actual territories* (1995)

The *Territori attuali* [Actual territories] represent a negative of the constructed city composed of interstitial and marginal areas, abandoned spaces or spaces in a state of transformation. Places of repressed memories and the unconscious development of urban systems, the dark side of the city, the spaces of confrontation and contamination between organic and inorganic, nature and artifice. Knowledge of them can only be gained through direct experience: they can be witnessed but not represented. The archive of these experiences is the only means of mapping them.

4<sup>Feb</sup>

10:00  
#1 Re act  
Meeting point:  
Metro line B,  
Laurentina station

### *Laurentina, flint quarry*

An itinerary running from the last metro stop to the flint quarry abandoned in the mid-1970s between Via Laurentina and the GRA (the orbital Grande Raccordo Anulare or Great Ring Road). The site presents a crossing of spaces under transformation, a nature reserve, specimens of low-cost and subsidised housing and new urban settlements. This walk leads to where Stalker, in 1996, activated a collective action as a tribute to Robert Smithson, who in this same place in 1969 made *Asphalt Rundown* by pouring asphalt over a ledge in the quarry.

11<sup>Feb</sup>

18:30  
#2 Archive in use  
Studio Roma  
Atelier

### *The games of the Campo Boario* (1999–2007)

Campo Boario, the zone of the former Testaccio slaughterhouse in Rome, is an area that has been abandoned since 1975. In May 1999 Stalker, invited by the Biennale dei Giovani Artisti, proposed the foundation of a centre within the multicultural context of Campo Boario to house a community of Kurdish refugees from Turkey.

12<sup>Feb</sup>

10:00  
#2 Re act  
Meeting point:  
Metro line B,  
Piramide station

### *Ostiense district, Ararat (Kurdish cultural centre)*

An exploration of the Ostiense neighbourhood today; what remains of the experiences of the Mattatoio [slaughterhouse], which since 2007 has been transformed into the Città dell'Altra Economia. The walk stops at the Kurdish cultural centre Ararat, the Monte dei Cocci and then the new market, following onto the Tiber, the places of *Vivi le rive*, one of the first actions of Stalker in 1993 and 1994, it finishes with a glimpse between the fencing of the former Mercati Generali.

7<sup>Mar</sup>

18:30  
#3 Archive in use  
Studio Roma Atelier

### *Beyond–City (2006–2011) Geographies*

The *Oltrecittà* [Beyond–City] is a wide-ranging concept in which spatial contiguity loses its meaning and belonging is no longer connected with neighbourhood proximity. A concept that investigates how to approach a reality that is somehow emerging, not yet known, which we do not know how to map. The *Oltrecittà* is drawn by crossing it, drawing its trajectories, its stories, trying to grasp emerging features.

8<sup>Mar</sup> 10:00  
#3 Re act  
Meeting point:  
Metro line C,  
Centocelle station

## *East Rome, Casilino 900*

An exploration along the axes leading to the east, Via Prenestina and Via Casilina, and the Prenestino–Centocelle quarter. On the trail of Casilino 900, the largest Roma settlement in the city evicted in 2010, we reach the ruins of the former Snia Viscosa plant, where a lake was born in 1994: nature's resistance against abusive real estate speculation, preserved today by a neighbourhood committee that is striving to open it to the public.

15:00–20:00  
Studio Roma  
Atelier

## Mapping tools construction

### Open archive *Arti Civiche and Stalker Walking School*

16<sup>Mar</sup> 10:00–13:00  
Studio Roma  
Atelier

## Networking tools construction

Experimental construction of an online and Telegram network in order to share a narration of the three day walk with Biennale Urbana, Venice.

Finalisation and presentation of a mobile architectural structure and solving of final logistical problems.

14–  
20<sup>Mar</sup>  
Studio Roma  
Atelier and  
various locations  
in Rome

## *The long walk out of the contemporary* Workshop and a three day walk

A three day walk through the ruins of the contemporary city concludes the programme of Studio Roma 2016: from the Colosseum to Santiago Calatrava's 'White Shark' skeleton passing by Fuksas 'Stranded Whale' at EUR and Rem Koolhaas' 'City of Moles' in Ostiense. The itinerary will produce a new 'Mirabilia

Urbis Romae' of 2016. Throughout the walk we try to comprehend the reasons for the fall into ruins of the contemporary city and investigate the ruins of the contemporary as a possible infrastructure for the rise of a new urbanity as happened during the centuries that spanned the shift from ancient to modern Rome.

## *Three day walk*

18<sup>Mar</sup> Meeting point:  
Colosseo, under  
the Arco di  
Costantino

### *Day one*

Places passed and people encountered:  
Colosseo – Chiesa di San Gregorio al Celio – Via Lucio Fabio Cilone – Stazione Ostiense – Ponte Settimia Spizzichino – Ex Mercati generali – Ponte della Scienza – Ospedale Carlo Forlanini, encounter with Giuseppina Granito – ARPJ Tetto o.n.l.u.s (Lungotevere Dante), first night camp

14<sup>Mar</sup> 15:00–20:00  
Studio Roma  
Atelier

## Open studio with Giovanni Caudo

## Mapping tools construction

15<sup>Mar</sup> 10:00–13:00  
Palazzo Altemps

## Archive tools construction Site visit to the Rome's Historical Archive

19<sup>Mar</sup> Meeting point:  
ARPJ Tetto  
o.n.l.u.s

### *Day two*

Places passed and people encountered:  
Polo natatorio di San Paolo, via Vasca Navale – EUR, Colosseo Quadrato – EUR, Parco del Ninfeo, encounter with engineer Giorgio Biuso – EUR, il Nuovo Centro Congressi (Nuvola di Fuksas) – EUR, Archivio Nazionale – Torre Piezometrica, Centro idrico di Vigna Murata – Fonte Meravigliosa – A.S.D. Arcieri Romani – Castello della Cecchignola, second night camp, lecture by Dario Del Bufalo, *Marble of Imperial Rome, its use and re-use*

20<sup>Mar</sup> Meeting point:  
Castello della  
Cecchignola

## *Day three*

Places passed:  
Dea di Roma – Via di Tor Carbone – Villa dei Quintili –  
Via Appia Antica – Stazione Campannelle –  
Grande Raccordo Anulare – Via Tuscolana –  
Centro commerciale Tor Vergata – E821 – Torrenova –  
Calatrava's unfinished swimming pool in  
La Città dello sport

2<sup>Jul</sup>  
Istituto Svizzero  
di Roma

## *Kiss & Go* Studio Roma 2016 closing event

DJ set, football and BBQ in the garden

To conclude the programme of Studio Roma 2016, the resident artists of Istituto Svizzero di Roma and invited guests open the gates of the garden of Villa Maraini to the public and present a series of art-works, site-specific installations and performances as dedications to their time in Rome.

Video and audio works, texts and site-specific installations:

Stefan Burger, Judith Kakon, Verena Kathrein, Cyrill Miksch,  
Ariane Müller, Christof Nüssli, Ohio Photomagazine, Natacha de  
Oliveira, Marta Riniker-Radich, Kilian Rüthemann, Pedro Wirz

Performance: Tomek Kolczynski, *The long walk out of the contemporary*,  
field recordings of the three day walk with Stalker

Theatre performance: *Ciao Ciao Bambina*  
Written and directed by Piera Bellato and Youri Kravtchenko  
With participation of Aurelien Reymond, Antoine Guay  
and Gasspar Reverdin

Studio Roma bar: Katharina Limacher, Christof Nüssli

Korean BBQ: Stefan Burger, Kilian Rüthemann

Music: Invasioni Balcaniche (DJ set)

# Participants\*

## Artists and scholars

Every year a working theme was selected with the intention of shaping a transformative and generative knowledge that went beyond specialisation and traditional approaches. The following artists and scholars were invited to work together and so to shape the annual programme exploring a method of ‘research in common’.

Maria Thereza Alves

Visual artist whose work questions the social circumstances we take for granted and looks at how we identify ourselves and the things around us.

Mike Calvert

Visual artist, filmmaker and designer, based in Los Angeles. He has shown his work in several exhibitions in the US and Europe.

Marco Avena

Psychologist, oriented towards holistic practice through different approaches to the psychologist–patient relationship.

Mario Caruana

Designer, based in Poggioreale. In 2010 he created a brand of handmade knitwear produced entirely in Sicily.

Martin Benninghoff

Researcher and teacher at the Université de Lausanne. He focuses on research policy and higher education as well as social studies of the sciences.

Eduardo Castaldo

Photo-reporter based in Naples working in Israel, Palestine, Egypt and Italy. Currently he is working with several NGOs and with the Italian Consulate in Jerusalem.

Sergio Bologna

Works as a consultant on logistics and expert of shipping and ports. He has concentrated on the history of the labour movement and industrial society and has taught at various universities in Italy and Germany.

Giovanni Caudo

Associated Professor at the Università degli Studi Roma Tre. His research activities concern the planning process of the selection and implementation of city design. Council member for urban planning of the city of Rome (2013–2015).

Alain Bovet

Associated with the Centre d’Etude des Mouvements Sociaux (CEMS-EHESS) and researcher at the Eidgenössische Technische Hochschule Zürich. He works on themes such media sociology, public issues sociology and ethnomethodology.

Laura Celesti-Grapow

Professor at the Sapienza – Università di Roma. She carries out research studies on vegetarian ecology investigating the relationship between plants and their anthropic impact.

Lina Maria Calandra

Researcher at the Università degli Studi dell’Aquila. Her studies focus on colonial geography and environmental and territorial conflict.

\* All biographies describe the positions held by participants at the time of their involvement in the programme.



**Iain Chambers**  
Professor at the L'Università degli Studi di Napoli L'Orientale where he is also president of the Centre for Postcolonial and Gender Studies. He is in charge of the research project MeLa\* – European Museums in an age of migrations.

**Jean-François Chevrier**  
Art historian, critic and curator, he is a professor at the École nationale supérieure des beaux-arts de Paris. He investigates the relationship between art, photography and architecture in the urban context.

**Antonello Ciccozzi**  
Researcher at the Università degli Studi dell'Aquila. He studies the anthropology of place and systems of representation of social harm produced by catastrophic events.

**Lidia Curti**  
Honorary professor at the L'Università degli Studi di Napoli L'Orientale. She has published studies on Shakespeare and contemporary anglophone theatre, feminist and postcolonial thought and on women's literature on the migration to Italy.

**Giairo Daghini**  
Researcher and philosopher, he has written many essays on the city and taught at the Université de Genève, where he founded and edited *Faces*. He was part of the Italian Workerist movement.

**Tonino De Bernardi**  
Experimental film director, active since the 1960s. His production concentrates on the human, existential and material condition, affective relationships and the peripheral zones in which they exist.

**Manon De Boer**  
Visual artist whose videos employ personal narration and musical interpretation as tools to explore the relationship between language, time, memory and truth.

**Gianluca and Massimiliano De Serio**  
Filmmakers and visual artists based in Turin. They explore themes of individual and collective identity, recognition of the other, social margins and margins of discourse.

**Angelo Del Boca**  
Narrator, journalist and previously a professor at the Università degli Studi di Torino. Founder of the field of historical research on Italian colonialism and remains its leading exponent producing a vast output of studies.

**Emanuele Del Guacchio**  
Professional consultant focusing on botanical studies and scientific research for public administrations, environmental agencies and Italian universities.

**Sandro Dernini**  
Founder and coordinator of the Forum on Mediterranean Food Cultures and cofounder and general secretary of the International Foundation of Mediterranean Diet.

**Corinne Diserens**  
Curator and Head of the École de Recherche Graphique (erg) in Brussels. In the past she has directed the Musée des civilisations de l'Europe et de la Méditerranée, Musée des beaux-arts de Nantes and Museion in Bolzano.

**Thea Djordjadze**  
Visual artist who makes sculptures and installations that refer to literature, music and art history.

**Roger Eberhard**  
Visual artist, photographer and publisher based in Switzerland, and founder of b.frank books.

**Billy Ehn**  
Professor emeritus at Umeå Universitet. Conducts ethnographic research and cultural studies, with a particular focus on education and academic culture.

**Elena Esposito**  
Professor at the Università degli Studi di Modena e Reggio Emilia. One of the leading Italian experts on systems theory in the sociological sphere.

**Giolo Fele**  
Professor of Political and Social Sciences at Università degli Studi di Trento. His research focuses on the sociology of communication and cultural processes.

**Peter Friedl**  
Artist who works in situ. His work has been exhibited worldwide including venues such as documenta X and 12 and various biennials (Venice, Berlin, Seville, Gwangju, São Paulo and Taipei). His solo exhibitions include the retrospective survey *Work 1964–2006* at the Museu d'Art Contemporani de Barcelona, Miami Art Central and the Musée d'Art Contemporain, Marseille; *Working* at Kunsthalle Basel; *Peter Friedl* at Sala Rekalde, Bilbao, and *The Dramatist* at Artspace, Auckland. He has published a number of essays and books.

**Mia Fuller**  
Cultural anthropologist and professor at the University of California, Berkeley. In her studies on architecture and town planning in the Italian colonies, she combines field research and archival research.

**Gianluca Gatta**  
Professor at the L'Università degli Studi di Napoli L'Orientale. He is engaged in field researches in Lampedusa, Rome and Naples, focusing on practices of 'being clandestine'.

**Dario Gentili**  
Researcher at the Università degli Studi Roma Tre. Among his research themes are the philosophy of history and contemporary Italian philosophy.

**Gabriella Ghermandi**  
Performer, novelist, singer and short story writer. She was born in Addis Ababa and has lived in Bologna since 1979. She is the founder of *El Ghibli*, a literary magazine on migration.

**Giorgio Grappi**  
Researcher at the Università di Bologna. His research focuses on logistical corridors and the transformation of the state.

**Giulia Grechi**  
Editor-in-chief of the online magazine *roots\$routes*, researcher of visual culture and the founding member of the curatorial collective Routes Agency, based in Rome.

**Fabian Grütter**  
Assistant at the Eidgenössische Technische Hochschule Zürich. He investigates the scientific context of modernist graphic design during the interwar period in Switzerland.

**Michael Hagner**  
Professor at the Eidgenössische Technische Hochschule Zürich. He is a leading historian of brain research in the humanities, also studying the role of images in scientific research and the history of the book in the sciences.

**Nathalie Heinich**  
Sociologist, research director at the Centre national de la recherche scientifique (CNRS), Paris. She advocates a descriptive, interpretative sociology of art, focusing on the issue of identity within the values of history and sociology.

**Helmut Holzapfel**  
Urban planner, transportation scientist and civil engineer. Since 1993 he has been a professor at the Department of Architecture, Urban Planning and Landscape of the Universität Kassel.

**Maria Vittoria Isidori**  
Researcher at the Università degli Studi dell'Aquila. She conducts research on the themes of pedagogy and education.

**Yaël Kreplak**  
Associated with the Centre d'Etude des Mouvements Sociaux (CEMS-EHESS), her work deals with conversation analysis, ethnomethodology, the sociology of art and the ethnography of artistic practices.

**Latifa Laâbissi**  
Visual artist and choreographer who trained at the Cunningham Studio in New York. In her work she uses the body as a zone of multiple experiences.

**Annika Larsson**  
Visual artist, since the late 1990s she has produced a body of video work often depicting men in highly charged scenarios.

**Elisabetta Leone**  
Human resources councillor for the city of L'Aquila.

**Xavier Le Roy**  
Dancer and choreographer, he also holds a PhD in Molecular Biology from the Université de Montpellier.

**LP Company**  
Entity founded in 2013 by the writers Patrick Claudet and Laurent Schlittler. They produce text, performance, photography, film and discographic material.

**Miltos Manetas**  
Visual artist and theorist. His work explores representation and aesthetics of the information society. Founder of the art movement NEEN and a pioneer of Machinima and Internet Art.

**Christian Marazzi**  
Economist, he is professor at the Scuola universitaria professionale della Svizzera italiana (SUPSI). In his studies he investigates the monetary system, transformations of post-Fordist production and processes of financialisation.

**Augustin Maurs**  
Musician and composer. His work is situation related and often takes musical experience outside of the musical field.

**Francesca Mazza**  
Actor, since the mid-1980s she has worked in the companies of Ugo Pagliai, Paola Gassman and Leo de Berardinis. She played the role of the main protagonist in Andrea Adriatico's film *Il vento, di sera* [The wind, in the evening] (2003).

**Miguel Mellino**  
Professor at the L'Università degli Studi di Napoli L'Orientale. His studies tackle complex societies and, in particular, migration, racism and multiculturalism.

**Sandro Mezzadra**  
Professor at the Università di Bologna, Humboldt Universität zu Berlin (BIM). His studies have focused on the relationship between globalisation, migrations, citizenship and the transformations of labour.

**Emiliano Montanari**  
Filmmaker, he created cinematic and poetic-performative acts disintegrating the cinematic, philosophic and artistic disciplines.

**Brett Neilson**  
Researcher at the Institute for Culture and Society at the University of Western Sydney. He has contributed to studies on globalisation, migration, transnational movements and the proliferation of borders.

**Fabio Pelini**  
Journalist, he has been a councillor for the city of L'Aquila during the process of reconstruction after the earthquake.

**Giovanni Piccardi**  
Musician and composer, he works on music for films and theatre, performances and installations.

**Fabio Picuti**  
Magistrate and prosecutor of the lawsuit against the members of the Italian Major Risks National Committee following the earthquake of 6 April 2009.

**Karen Pinkus**  
Professor at Cornell University. She focuses on the analysis of the relationship between class, gender and race in Fascist Italy. Currently she is working on a project about climate change.

**Valeria Pinto**  
Professor at the Università degli Studi di Napoli Federico II. Her research interest is the genealogical analysis of systems of knowledge management within the frame of the technology of power and the technology of the self.

**Franco Piperno**  
Physicist and professor at the Università della Calabria. He teaches visual astronomy and instigated the construction of the planetarium in Cosenza. He is a politician and cofounder of Potere Operaio.

**Eleonora Planera**  
Psychologist and family psychotherapist. She works with agencies and associations to create experiential and psycho-educative groups for children and adults.

**Angelo Plessas**  
Visual artist based in Athens. His work mainly exists on and around the Internet, he creates websites that are mostly interactive drawings.

**Catherine Quéloz**  
Honorary professor at Haute École d'art et de design Genève. She developed the Curatorial Programme and cofounded the CCC Research-Based Master Programme.

**John Rafman**  
Visual artist, filmmaker and essayist based in Montréal. His work centres around the impact of technology on contemporary consciousness.

**Nora Renaud**  
Product designer, developing packaging and display structures.

**Igiaba Scego**  
Novelist and journalist, in her writings she talks about identity, language, intercultural dialogue and migration.

**Stefan Scheidegger**  
Student of History and Philosophy of Knowledge at the Eidgenössische Technische Hochschule Zürich. He questions language, narration and poetic production in the age of digital capitalism.

**Christoph Schifferli**  
Collector of ephemera, art publications and photography.

**Liliane Schreier**  
Professor of Art History and Critical Studies at L'École Supérieure d'art visuel Genève, and cofounder of the CCC Research-Based Master Programme.

**Franz Schultheis**  
Professor at the Universität St. Gallen. His research activities combine sociology of art and cultural practice, social structure and poverty.

**Stalker urban art laboratory**  
Since its foundation in 1995, using the tools of walking, Stalker has been engaged in research and actions within the landscape of the city of Rome in particular the areas around the city's margins, forgotten urban spaces and abandoned areas or regions under transformation.

**Tina Sturm**  
Researcher at the Universität St. Gallen. She has been working on sociology of art projects, on the economisation of symbolic goods, the ethnography of Art Basel and the sociology of work and health.

**Priscilla Tea**  
Visual artist. Her work investigates the role of 'painting-after-Internet'.

**Gunther Teubner**  
Jurist and sociologist, his research concentrates on the relationships between law and other social systems, on the globalisation of law and the constitutionalisation of civil spheres.

**Barbara Trincon**  
Architect, she works in the transport sector with companies, port authorities and universities from Italy, the Balkan region and north Africa.

**Amalia Ulman**  
Artist, she works across mediums, including poetry, graphic design, video, iOS mobile uploads, painting and installation.

**Peter Utz**  
Professor at the Université de Lausanne. Specialising in the work of Robert Walser, his studies focus on the culture of catastrophe in Swiss literature.

**Alessandro Vaccarelli**  
Researcher at the Università degli Studi dell'Aquila. He explores problems connected to education in the context of emergency.

**Dagmar Varady**  
Artist and designer, specialising in inter-media. She studied at Burg Giebichenstein Kunsthochschule Halle and at the Hochschule für Grafik und Buchkunst in Leipzig.

**Stefano Velotti**  
Professor at Sapienza – Università di Roma. His research focuses on the roots of modernity, from the Renaissance through to the Enlightenment.

**Paolo Virno**  
Professor at the Università degli Studi Roma Tre and participant of LUM – Free Metropolitan University. His studies focus on the theory of language, philosophical anthropology and political theory.

**Olivier Voirol**  
Senior lecturer at the Université de Lausanne, he collaborates with the Institut für Sozialforschung in Frankfurt. His work deals with critical theory of communication.

**Christophe Wavelet**  
Curator, scholar and critic. Following a career as a performer, he works towards experimental and transdisciplinary projects.

## Institutions, associations and collectives involved in the programme

Studio Roma moves beyond traditional urban and national borders, inhabiting places which are not defined as architectural edifices or statements; it is here that associations and collectives affirm the intersection of practices and languages that are extraneous to the codes and criteria of belonging.

**Ararat**  
Kurdish cultural centre in the Campo Boario in the district of Testaccio in Rome, since 1999 it has been a meeting point for different communities from the Kurdish diaspora in Europe.

**ARPJ Tetto**  
Social organisation operating since 1953 in Rome in the Ostiense district, working with children and young people from disadvantaged backgrounds.

**Autorità Portuale Genova**  
Institution dedicated to the activities of planning, programming, control, coordination and promotion of port operations in the Port of Genoa.

**Barikamà**  
Cooperative based in Rome specialising in producing organic yoghurt, it was founded by migrants from Mali, Guinea, Ivory Coast and Senegal.

**Biblioteca Angelica**  
Founded in 1604 in Rome by Augustinian bishop Angelo Rocca, it was the first European library open to the public, unlimited by census or conditions.

**Biblioteca Casanatense**  
Established in Rome by the Dominican Congregation in Rome as a library of public utility. This monumental library, central to the Roman Catholic Inquisition, opened in 1701.

**Biblioteca Comunale di Sabaudia**  
Contains a historical archive of the institutional political events of Sabaudia: its foundation, land reclamation, construction of historical buildings and land assignments in the 1900s.

**Biblioteca Vallicelliana**  
Designed by Francesco Borromini, it was established in Rome as a library in 1565 by the Congregation of the Oratory and opened to the public in 1581. According to the rule of the oratory, meals were accompanied by the reading and discussion of religious texts.

**Brunori Caffè e Musica**  
Bar, bookshop and vinyl record shop in the Aventino district in Rome.

**Centro di Ricerche Economiche e Sociali per il Meridione (CRESM)**  
Association located in Gibellina that promotes and works with local development projects, offering solidarity in the most disadvantaged territories and supporting participation, cooperation and local cohesion.

**Cinema Azzurro Scipioni**  
Founded by Silvano Agosti in the Prati district of Rome, it is a historical reference point for art films, experimental and socio-political activist films.

**Comitato 3e32**  
Committee founded in L'Aquila in the aftermath of the earthquake of 6 April 2009. 03:32 was the time of the night when an earth tremor devastated the city and the surrounding territory.

Compagnia Unica dei  
Lavoratori Merci Varie (CULMV)  
Organisation of workers from the Port of  
Genoa founded in 1340; it is the largest  
and oldest self-managed organisation of  
workers active in the ports of Italy.

Coordination of Committees and  
Associations of Citizens for  
Hospital Forlanini  
Network carrying out a series of initia-  
tives and social activities to ensure that  
the Forlanini Hospital in Rome will be  
converted into social and health facility  
rather than left to decay.

Edirne Genclik  
Kultur Merkezi  
Cultural Youth Centre of Edirne, Turkey,  
animated by university students and  
young people who organise solidarity  
courses, classes of music and philosophy,  
political activities and artistic workshops.

Filmstudio  
Cinema in Trastevere in Rome, dedicated  
to the promotion and dissemination  
of experimental cinema with projections,  
independent film festivals, retrospectives,  
festivals, meetings, lectures and cinéma  
d'auteur.

Fondazione Orestiadi  
Located in Gibellina, in the province of  
Trapani, in the area of Sicily which  
extends towards the Maghreb, the Foun-  
dation presents the tracks and analogies  
between different pelagic cultures in  
its Museum of Mediterranean Textures.

Laboratorio Autoformazione  
Established by the Student Assembly of  
Political Science of Sapienza – Università  
di Roma, it is based on the practice  
of self-education: a collective and critical  
way of studying within and against the  
university.

LUM – Free Metropolitan  
University  
Founded in 2005 in the Atelier Occupato  
Esc in Rome. It is based upon the free  
and independent production of knowl-  
edge beyond the boundaries between  
the university and the metropolis.

Museum Luigi Pigorini  
Public research museum of prehistory and  
ethnography located in Rome. Materials  
documenting the cultures of all continents  
are preserved in the ethnographic section.

MAXXI  
National Museum of 21st Century Arts in  
Rome, containing examples of contem-  
porary art and architecture. The museum  
is managed by a foundation created by  
the Italian Ministry of Cultural Heritage.

NERO  
Agency working in the field of culture and  
the arts in a number of different sectors  
and formats. These include publishing,  
criticism, research, consultancy, design,  
art direction and event production.

Nuovo Cinema Palazzo  
Private space, occupied in 2011 to resist  
the speculative logic active in the district  
of San Lorenzo of Rome. It is a place  
where the culture of self-production is  
based upon accessibility, the circulation  
of knowledge and direct and inclusive  
participation.

Özgür Kazova  
Textile cooperative in Istanbul that  
emerged as a legacy of the May–June 2013  
Taksim Gezi Park resistance and labour  
struggles. It started as an occupied factory  
and then turned into a cooperative run  
by workers producing jumpers.

Palazzo Altemps –  
Archaeological Data Archives  
Archive of scientific material and docu-  
ments of the topography of ancient  
Rome produced by the Soprintendenza  
Speciale per i Beni Archeologici di Roma,  
founded in 1870.

Scuolemigranti.  
Rete per l'integrazione  
linguistica e sociale  
Network of associations bringing together  
local organisations that provide free  
courses of Italian for adult migrants and  
children in Rome and Lazio.

Teatro Marinoni /  
Cantiere scuola  
Project for the transformation of the  
Teatro Marinoni in Venice into a place of  
artistic and cultural production based on  
the idea of a transdisciplinary and  
trans-generational school.

Università degli  
Studi dell'Aquila  
Established in 1964, the university was  
badly affected by the 2009 L'Aquila  
earthquake.

Vio.Me.  
Factory in Thessaloniki occupied by its  
workers in 2011 and has since operated  
under direct democratic autonomous  
workers' control. Since the 2013 the self-  
managed factory has been focusing upon  
the production of soap.

## ISR fellows

Studio Roma has offered residencies at the Villa Maraini for ten months each year to artists and researchers residing in Switzerland or with proven ties to Swiss cultural or scientific institutions.

### 2013–2014

Domenico Billari	Visual artist and performer
Alan Bogana	Visual artist
Manuel Buess Gurtner	PhD in Classical Archaeology, Universität zu Köln
Toni Hildebrandt	PhD in Art History, Universität Basel
Tobias Kaspar	Visual artist
Julia Perazzini	Actress and performer
& Valerio Scamuffa	Actor and musician
	Since 2007 they have collaborated on theatre works and performances
Cédric Roduit	PhD student of Sciences of Antiquity, Université de Lausanne
Julien Tavelli	Graphic designer
Benedetta Zucconi	PhD student of Musicology at the Universität Bern

### 2014–2015

Francesco Baroni	Research affiliate at the Institut religions, cultures, modernité, Université de Lausanne
Ivan Foletti	Associate professor at the Masarykova univerzita and Maître Assistant Ambizione at the Université de Lausanne
Gina Folly	Visual artist
Davide Fornari	Lecturer and researcher at the Laboratory of visual culture, Scuola universitaria professionale della Svizzera italiana (SUPSI)
Céline Hänni	Musician, singer
Anne Le Troter	Visual artist
Pauline Milani	PhD in Contemporary History, Université de Fribourg
Niku Alex Muçaj	Visual artist
Virginie Nobs	PhD student of Classical Archaeology, Université de Genève and École pratique des hautes études (EPHE) Paris
Grégoire Oguey	PhD student of Medieval and Renaissance History, Université de Neuchâtel
Coralie Rouet	Visual artist
Benjamin Valenza	Visual artist
Hannah Weinberger	Visual artist

### 2015–2016

Arnaud Besson	PhD student of Ancient History, Université de Neuchâtel
Stefan Burger	Visual artist
Marc Duret	PhD student of Classical Archaeology, Université de Genève
Youri Kravtchenko	Architect and set designer
Katharina Limacher	PhD student of Sciences of Religions, Universität Luzern
Federica Martini	Head of the Master programme MAPS – Arts in Public Spheres of ECAV – École cantonale d'art du Valais, Sierre
	PhD student of Media Studies, Universität Basel
Cyrill Miksch	Graphic designer
Christof Nüssli	Visual artist
Marta Riniker-Radich	Visual artist
Kilian Rüthemann	Visual artist
Pedro Wirz	Visual artist

## Various participants invited to the activities

Artists and researchers from different institutions and backgrounds were invited to discuss and contribute to the annual research theme. They were not positioned as consumers or users, but contributors towards variable terrain on which the research could move and create groups and relationships, triggering debates and frictions.

Giuseppe Allegri	PhD in Public, Comparative and International Law, Sapienza – Università di Roma
Adalgiso Amendola	Professor of Philosophy of Law, Università di Salerno
Fulvio Baglivi	Filmmaker
Lorenzo Barbera	Sociologist, founder and honorary president of CRESM (Centro Ricerche Economiche e Sociali per il Meridione) in Gibellina
Dayna Desireé Bartoli	Student at the Department of Fine Art, Kunstakademiet i Trondheim (KIT), Norges Teknisk Naturvitenskaplige Universitet (NTNU)
Piera Bellato	Actress
Giorgio Biuso	Civil engineer and architect, freelance, former director of the Servizi e Architettura dell'Ente EUR
Giorgio Bloch	MFA student at the School of Fine Art, Fachhochschule Nordwestschweiz FHNW, Basel
Bernhard Böhm	Researcher at Ars Electronica Futurelab, Linz
Clément Boudin	Visual Arts student at the École nationale supérieure des beaux-arts, Paris
Francesco Brancaccio	PhD in Public, Comparative and International Law, Sapienza – Università di Roma
Ezgi Bakçay Çolak	PhD student of Sociology at the Mimar Sinan Güzel Sanatlar Üniversitesi
Roberto De Angelis	Professor at Sapienza – Università di Roma
Andrew Carlin	Independent researcher of sociological theory
Alioscia Castronovo	PhD student of Urban and Territorial Planning, Sapienza – Università di Roma



Wania Castronovo	Visual Arts student at Accademia di Belle Arti di Roma
Giacomo Capuzzo	PhD in Public Law and Legal Traditions, L'Università degli Studi di Perugia
Seecum Cheung	Visual Arts student at the Willem de Kooning Academy, Piet Zwart Institute, Rotterdam
Lorenzo Coccoli	PhD in Philosophy, Università di Tor Vergata
Filippo Contarini	PhD student of Theory of Law, Università di Lucerna
Maurizio Di Masi	PhD in Private Law and New Technologies, Università di Bari
Alberto De Nicola	PhD student of Sociology, Università di Roma Tre
Dario Del Bufalo	Specialist in coloured marbles, he runs the Castello della Cecchignola in Rome
Anke Dyes	PhD student of Art Theory and Cultural Studies, Akademie der Bildenden Künste, Vienna
Pia Epremian	Filmmaker, director of experimental films since the 1960s
Lia Fassari	Professor of Sociology of Culture, Sapienza – Università di Roma
Enzo Fiammetta	Director of Museo delle Trame Mediterranee in Gibellina and of the Fondazione Orestiadì di Gibellina
Maria Rosaria Ferrarese	Professor of Sociology of Law, Università di Cagliari
Daniela Festa	PhD student of Legal Science, L'Università degli Studi di Perugia
Amalia Marie Fonfara	MFA student at the Department of Fine Art, Kunstakademiet i Trondheim (KIT), Norges Teknisk Naturvitenskaplige Universitet (NTNU)
Aude Fourel	Visual artist and video maker
Ronnie Fueglistner	Graphic designer
Donatello Fumarola	Film critic, cofounder of TV programme 'Fuori orario Cose (mai) viste'
Alessandro Gianni	Visual artist
Chiara Giorgi	PhD in Theory and History of Modernity and Social Change, Università di Siena
Salvatore Gozzo	Photographer
Donatien Grau	Member of New College, University of Oxford
Massimiliano Guareschi	Researcher in the Faculty of Science of Education, Università degli studi di Genova
Antoine Guay	Architect
Lilla Gurtner	Student at the Department of Psychology, Universität Bern
Vincent Hänni	Musician, working in an experimental way with modular synthesis and playing acoustic instruments
Annika Högner	Student at the School of Fine Art, Universität der Künste, Berlin
Augusto Illuminati	Former professor of History of Philosophy, Università di Urbino
Leon Kahane	Student at the School of Fine Art, Universität der Künste, Berlin
Judith Kakon	Visual artist
Verena Kathrein	Photographer
Clemens Klopfenstein	Independent filmmaker, writer and artist
Simon Koenig	Film editor and film archivist, he was a fellow at the Iconic Criticism (eikones) institute at the Universität Basel
Tomek Kolczynski	Musician and composer
Emmanuelle Lainé	Visual artist

Sara Lindeborg	MFA student on the Painting / Drawing programme, Hochschule für bildende Künste, Hamburg
Maria Chiara Locchi	PhD in History, Politics and Institutions of the Euro-Mediterranean Area, Università di Macerata
Mario Lupano	Historian and critic of contemporary architecture, teaches at L'Università Iuav di Venezia
Giuseppe Maiorana	Director and member of the scientific committee for Belice/EpiCentro della Memoria Viva
Matthias Maurer	MFA student at the HyperWerk Institute, Fachhochschule Nordwestschweiz FHNW, Basel
Marian Mayland	MFA student at the School of Fine Art, Fachhochschule Nordwestschweiz FHNW, Basel
Inka Meißner	MFA student of Critical Studies, Akademie der Bildenden Künste, Vienna
Cecilie Hundevad Meng	MFA student at Kungliga Konsthögskolan, Stockholm
Robert Montgomery	Visual artist and poet
Ariane Müller	Visual artist and writer
Valentina Nascimben	Visual artist
Ohio Photomagazine	An artproject in magazine form, a mobile exhibition space for photographic imagery
Natacha de Oliveira	Visual artist
Hervé Provini	Musician, developed a series of programmes to make a computer generate musical material out of non-musical input
Francesco Raparelli	PhD in Philosophy of Language, Università di Firenze
Aurélien Reymond	Architect
Gasspar Reverdin	Architect
Samuel Richter	BA student at the Kungliga Konsthögskolan, Stockholm
Mari Sanden	Student at the Department of Fine Art, Kunstakademiet i Trondheim (KIT), Norges Teknisk Naturvitenskaplige Universitet (NTNU)
Hatice Ozlem Sariyildiz	Activist and documentary filmmaker
Sally Schonfeldt	Visual artist
Pietro Sebastianelli	PhD in Philosophy of Social Sciences and Symbolic Communications, Università degli Studi dell'Insubria
Anna Simone	Researcher of Sociology of Law, Deviance and Social change, Università di Roma Tre
Alessandro Taddei	Researcher of Byzantine Studies, Sapienza – Università di Roma
Claire Tenu	PhD student of ARP/SACRe (Sciences, Arts, Création, Recherche), École nationale supérieure des beaux-arts, Paris
Lisa Woite	Student at the School of Fine Art, Universität der Künste, Berlin

# Afterword

This book contains materials produced during the course of almost four years of research by Studio Roma, a transdisciplinary programme on the contemporary. At the beginning, the task was to construct a programme that would challenge the limits of contemporary bureaucracy and shuffle the deck of knowledge production by breaking down the existing barriers of contemporary cultural institutions, especially those of the new churches of academia and the so-called 'global art world'. The title arose from a long discussion between the graphic designer Ludovic Balland and the architect Olga Bolshanina. Balland was then supposed to design the visual identity of the programme, but, for various reasons, this never happened. Studio Roma has encountered hundreds of protagonists, has dozens of tutelary deities, has traveled, has received a series of unexpected forms of backing and has produced harsh critiques. It has widened the institutional boundaries of the Istituto Svizzero di Roma. In some moments it seemed to be a master key that might easily open the doors we were approaching. It should be said, we were aware of the fact that for the Istituto Svizzero di Roma, Studio Roma was a triple somersault; a wagering of everything on a spin of the roulette wheel – and as we know, it is impossible to win in a casino. The stakes were the institution itself, its radical transformation. This book should be read with this in mind, as a situated research project, a specific experience.

For their rare sensitivity in understanding the spoken and the unspoken, for their ability to give body and voice to an idea, we would like to reiterate our gratitude to some of the 'visiting' artists and professors, thanks to whom we have defined – in terms of method, attitude, general reflections and particular cases – the true pillars of Studio Roma: in 2014 Peter Friedl, Miltos Manetas, Gunther Teubner, Paolo Virno,

Jean François Chevrier; in 2015 Maria Thereza Alves, Iain Chambers, Lidia Curti, Corinne Disserens, Michael Hagner; in 2016 Sergio Bologna, Stalker and Christian Marazzi. Each of them, in different ways, not only constructed a research project with us, but also contributed to the overall form of Studio Roma. Of course we are not doing justice to the other dozens of people who in various ways have contributed with their expertise, their ideas, their knowledge and human qualities, their criticism, pettiness, fears and ambitions. Studio Roma has not been a neutral space, but an ongoing battlefield; this has been its most extraordinary success. Beyond appearances, as we know, knowledge is always partial, always temporary. It awaits contradiction, obsolescence, or to be carried forward as a tradition, a memory, a trace or simply a talisman. Studio Roma has been an experience of necessity, not a duty.

This book does not seek conclusions: it makes materials available, and gathers information. It can be read chronologically – from the first to the last page – or diachronically, reconstructing the individual annual research projects. Readers will have to make a small effort to blaze their own trail, to get lost and find their way again, when they feel like doing so. In the end these are scattered notes, certainly not a story, definitely not a novel. Like all diaries, there are moments of great lucidity and moments where only the author can sense something resonating. It is a collective diary: a contradiction in terms, actually. It does not take fiercely antagonistic or incredibly favourable critiques and judgments into account.

Who are we? This is a recurring curiosity, to which it is not easy to respond. There is an institutional response, a bureaucratic response, a real response. We are all of those who can identify with these pages, who accept their limits and their

ambitions. No death of the author, for heaven's sake. 'We' is a variable pronoun. It is a problem for the reader. 'We' comes before 'I', it is its prerequisite. A magnitude to conquer day by day, in order not to remain imprisoned. Pronouns are a trick of language – or a screen. Poets know this, and they are always right. 'The I, I!... the most lurid of all pronouns!... Pronouns! They are the lice of thought. When thought has lice it scratches, like all those who have lice... and under the fingernails, then... there are pronouns: personal pronouns,' wrote Carlo Emilio Gadda with his linguistic ferocity, perhaps echoing his friend Montale, when he made fun of the titillating curiosities of the most inexpert reader – exegetes: 'Critics repeat, / thrown off-track by me, / that my thou is an institution. / Without this mea culpa they would have known / that in me the many are one even if they appear / multiplied by mirrors. The trouble / is that the bird caught in the net / does not know if it is itself or one of its too many / duplicates.'

*Studio Roma Notes* is dedicated to those who have gone away, to those who have passed by, to those who have remained, to those who got distracted, to us;

to

Claudia Bernardi, Guelfo Carbone, Paolo Do, Egija Inzule, Pascal Janovjak, Salvatore Lacagnina, Michele Luminati, Lorenzo Micheli Gigotti, Henri de Riedmatten, Caterina Riva, Philippe Sormani;

the Istituto Svizzero and to Rome.

Special thanks to all those who in various ways made Studio Roma possible during its three years.

Thanks in particular to all the professors for their support of Studio Roma and making possible the participation of their students in the workshop *Histories hidden in plain sight*: Jean-François Chevrier (École nationale supérieure des beaux-arts, Paris), Diedrich Diederichsen (Akademie der Bildenden Künste, Vienna), Chus Martínez (School of Fine Art, Fachhochschule Nordwestschweiz FHNW, Basel), Jutta Koether (Hochschule für bildende Künste, Hamburg); Josephine Pryde (Universität der Künste, Berlin), Vivian Sky Rehberg (Willem de Kooning Academy, Piet Zwart Institute, Rotterdam), Hinrich Sachs (Kungliga Konsthögskolan, Stockholm), Mischa Schaub (HyperWerk Institute, Fachhochschule Nordwestschweiz FHNW, Basel) and Florian Schneider (Kunstakademiet i Trondheim, Norges Teknisk Naturvitenskaplige Universitet, Trondheim).

## Studio Roma Team

### Programme

Claudia Bernardi, Guelfo Carbone (2015, 2016), Paolo Do, Egija Inzule (2015, 2016), Pascal Janovjak (2014), Salvatore Lacagnina, Michele Luminati, Lorenzo Micheli Gigotti, Henri de Riedmatten (2014), Caterina Riva (2015), Philippe Sormani (2015, 2016)

Between 2014 and 2016 there was a partial turnover of the team. The programme presented here was made possible by the contributions of: Henri de Riedmatten (head of the scientific programme from September 2009 until March 2014); Pascal Janovjak (writer, part of the team from September 2013 until October 2014); Caterina Riva (curator, working at the Istituto Svizzero from January until July 2015); Claudia Bernardi (researcher, advisor on concept development throughout the three years).

### Management

Orazio Battaglia, Paola Bommarito (2014), Micaela Doti, Marianna Palfrader, Romina Pallotto, Anna Schulz Seyring, with general and technical support by Elisa Benedetti, Carolina Bernasconi, Francesco Cerrone, Malvina Giordana, David Matteucci, Clara Mazzoleni, Giuseppe Pugliesi, Giacomo Serri and Real Sound Services

### Communication

Antonella Provasi, Christoph Radl, Davide Sacco, Alessandra Santerini; OKNO Studio – Ela Bialkowska, Niccolò Burgassi, Ilan Zanotello (photos); Niccolò Berretta, Guido Coscino, Matteo Keffer (video recordings); Erminia Caccese, Nadia Carotti, Francesca Ciotti, Maria Rosaria Creton, Eva Gilmore, Anna Lugas, Soledad Ugolinelli (simultaneous translations); *transiting.eu*, Stephen Piccolo (translations)

### Studio Roma Board Committee

Philippe Mudry (president), Jacqueline Burckardt, Olaf Kübler, Françoise Ninghetto

### Selection of Studio Roma Fellows

Artistic commission: Françoise Ninghetto (president), Maya Bösch, Giovanni Carmine, Caroline Coutau, Jacques Demierre, Patrick Gosatti

University commission: Philippe Mudry (president, Université de Lausanne), Lorenz Baumer (Université de Genève), Pascal Griener (Université de Neuchâtel), Michele Loporcaro (Universität Zürich), Renato Martinoni (Universität St. Gallen), Edo Poglià (Università della Svizzera italiana), Stefan Rebenich (Universität Bern), Volker Reinhardt (Université de Fribourg), Philip Ursprung (ETH Zürich), Achatz von Müller (Universität Basel)

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Alessandro Troiani Garden  
Leonardo Avicelli, Emanuela Bruno,  
Federica D'Urbano, Maria Pia Piovano,  
Beniamino Vassallo Maintenance and cleaning

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Research and Innovation, Federal Office of Culture, Federal Office for  
Construction and Logistics

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# Studio Roma Notes

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The introductory texts for the workshops were written by the guest artists who conceived them: *Newpressionism* by Miltos Manetas; *Touch of joy. Exercises in imagination* by Peter Friedl (translated from German into English by Katy Derbyshire); *Histories hidden in plain sight* by Maria Thereza Alves, Iain Chambers and Lidia Curti; *The value of the metropolitan territories* by Stalker.

The introductions to the activities were written by the Studio Roma team in collaboration with those guests who were running the activities. They have already been published for the most part in the printed matter that accompanied the programme each year.

Most texts were written in Italian and translated into English by *transiting.eu* (Stephen Piccolo).

Thanks to the artists who kindly allowed us to publish their works:  
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